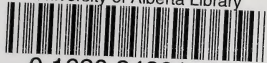


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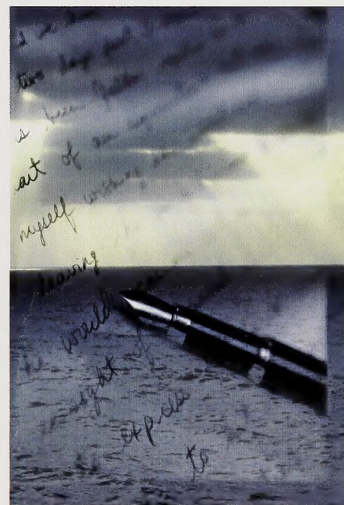
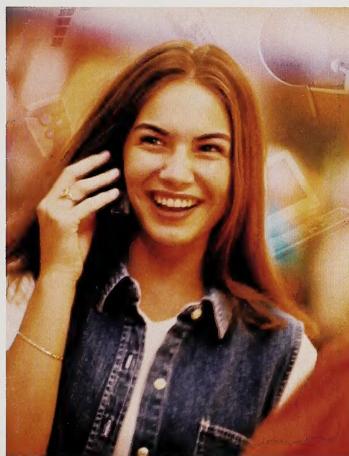
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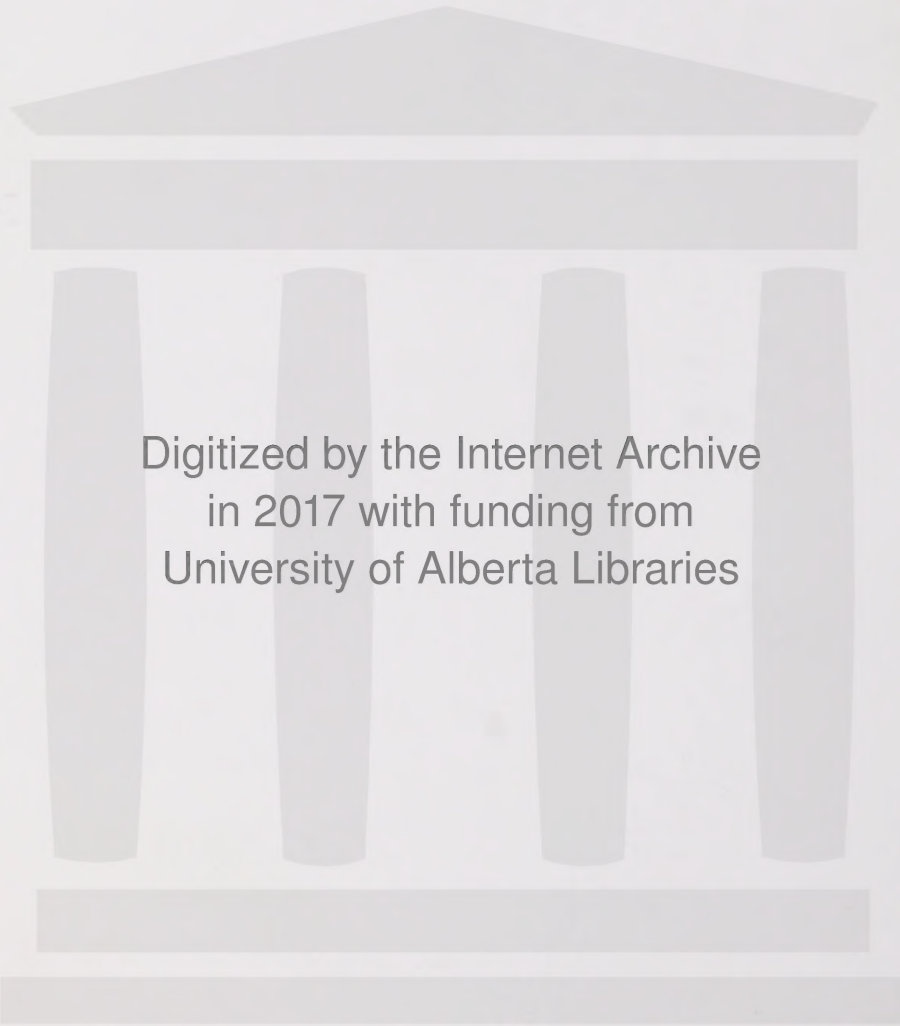
English Language Arts 8

Module 4: Beneath the Ink



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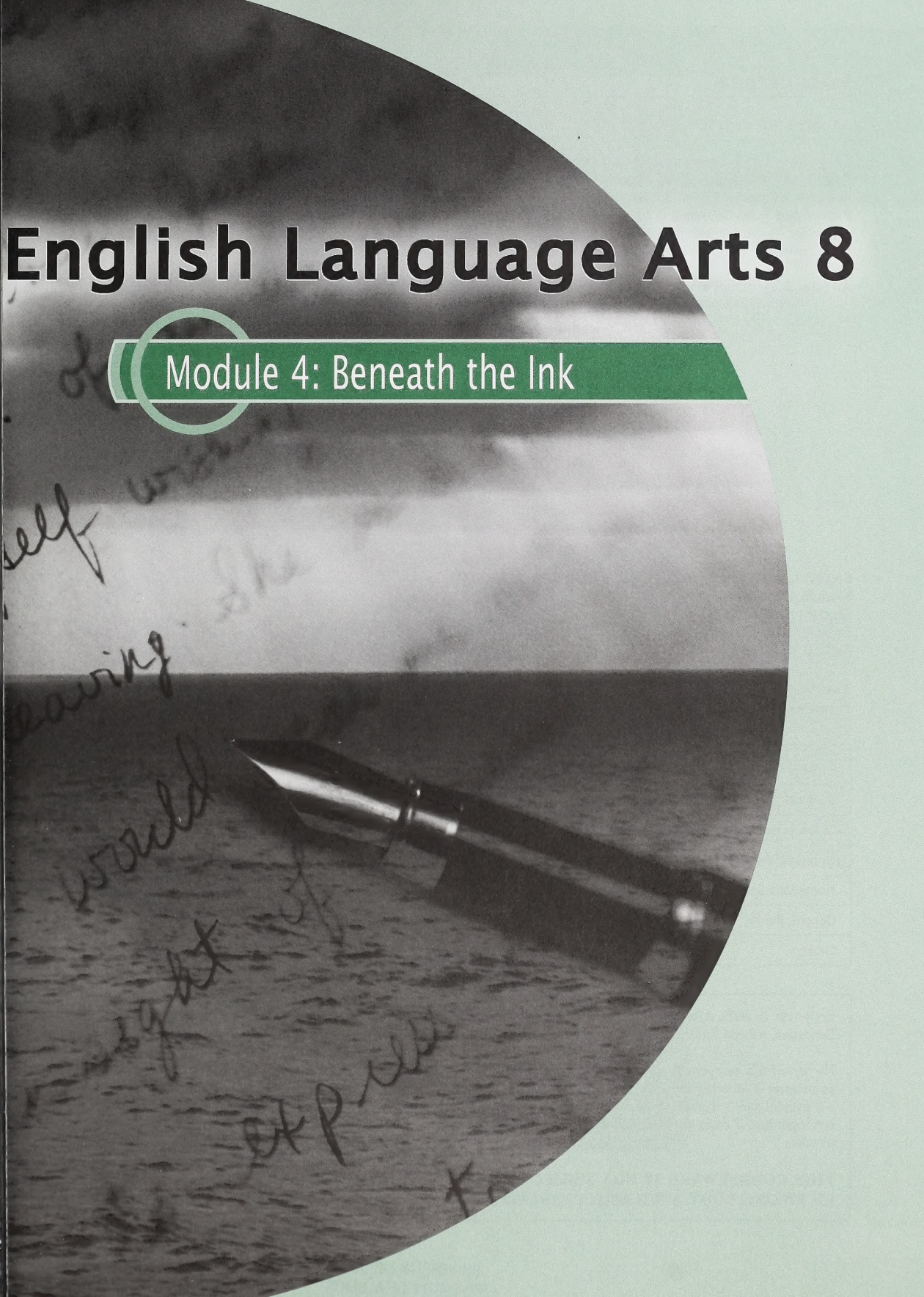


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Module 4: Beneath the Ink
Student Module Booklet
Learning Technologies Branch
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This document is intended for	
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Other	



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- Alberta Education, <http://www.education.gov.ab.ca>
- Learning Technologies Branch, <http://www.education.gov.ab.ca/ltb>
- Learning Resources Centre, <http://www.lrc.education.gov.ab.ca>

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Welcome to Module 4

of English Language Arts 8

Module 1 contains general information about the course components, additional resources, icons, assessment, and strategies for completing your work. If you do not have access to Module 1, contact your teacher to obtain this important information. It is recommended that you work through the modules in order because the concepts and skills introduced in one module will be reinforced, extended, and applied in later modules.

Module 1

Starting Points

Module 2

Personal Focus

Module 3

Trails to
Adventure

Module 4

Beneath the
Ink

Module 5

Technology in
Our World

Module 6

Popular Culture

Module 7

Viewpoints

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The Language of Poetry

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Module Overview

Beneath the Ink

When you were very young, did you recite nursery rhymes? Do you know any limericks? Are you familiar with songs by the Beatles? Have you written a haiku? Do you ever listen to rap? Would it surprise you to learn that all of these are poetry? How can such different forms be poetry? To answer this question, you need to be able to answer the question, “What lies beneath the ink?”

You will begin this module by investigating the qualities that make poetry different from prose. As well, in the first section, you will be given strategies for reading and responding to poetry. These strategies will help you to make personal connections with the poetry you read. In the second section you will explore a wide range of poems to learn about the language of poetry. You will also have an opportunity to use the language of poetry to express your thoughts and feelings. As you work through the lessons in this module, you will

- read, listen, and respond to a variety of texts
- investigate figurative language
- examine how sound devices such as rhythm and rhyme affect poems
- explore different forms of poetry
- find out how to write a poem
- respond critically and creatively to the poetry you read
- practise your communication skills

When you have completed Module 4, you should have gained an appreciation for the artistry and craftsmanship of various forms of poetry. As well, you should have increased your understanding of what lies “beneath the ink.”



Module 4: Beneath the Ink

Section 1

Connecting with Poetry

Section 2

The Language of Poetry

Assessment

Your mark will be determined by your work in the Assignment Booklets. In this module you are expected to complete two section assignments and a final module assignment. The mark distribution is as follows:

Assignment Booklet 4A

Section 1 Assignment	45 marks
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Assignment Booklet 4B

Section 2 Assignment	47 marks
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Final Module Assignment	26 marks
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Total	118 marks
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Be sure to check with your teacher if this mark allocation is valid for you. Some teachers like to include other reviews and assignments.



Section 1

Connecting with Poetry

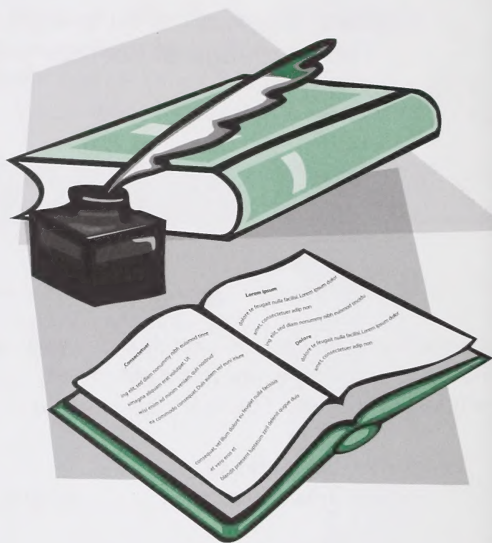
"I write half the poem. The reader writes the other half."

----Paul Valéry (1871–1945)

When he said this, French poet Paul Valéry was not suggesting that every person who reads one of his poems should pick up a pen and add several more lines to the poem. He meant that readers bring their own experiences and ideas to the poem. This is what allows a reader to connect personally to a poem. In this section you will be asked to "write the other half" of a variety of poems as you read and respond to the poetry of many different poets.

You will begin this section by exploring the question "What is poetry?" You will then go on to acquire some strategies for reading poetry that will help you to understand and appreciate the poems that you read. As well, you will practise paraphrasing and be given some tips for discussing poetry. While most of the texts in this section are poetry, you will also read and respond to a speech and a play. The skills and knowledge that you gain in this section should enable you to "connect" with the poetry you read.

When you have completed this section, you should be better prepared to appreciate and respond to the poetry you will read in the remainder of this module and to poetry that you encounter elsewhere.



Lesson 1: What Is Poetry?



Mr. Channer: Imagine someone from another planet is visiting you. Your visitor asks, “What is poetry?” How would you respond?

Peter: I would say that poetry is a form of writing that is used to express your thoughts and feelings.

Megan: But you can do that with prose writing too.

Peter: I guess you’re right, but the language in a poem is more powerful and more concentrated than in prose writing.

Jamal: Maybe it would be easier to explain poetry by comparing prose and poetry.

Mr. Channer: That’s a good idea, Jamal. Take a look at the chart that follows.

Poetry or Prose?

Poetry	Prose
• A poem is composed of lines. • The lines of poetry are often organized into stanzas or verses. • Poetry often has a rhyme pattern. • Poetry often has a regular pattern of rhythm.	• Prose is composed of sentences. • The sentences of prose are organized into paragraphs. • Prose has no set rhyme pattern. • Prose has no regular pattern of rhythm.

For more about the differences between poetry and prose, read pages 204 to 205 in your *English Language Arts Handbook*.



Poet Robert Graves addresses the differences between poetry and prose in “Poem: A Reminder.”

Poem: A Reminder

Capital letters prompting every line,
Lines printed down the centre of each page,
Clear spaces between groups of these, combine
In a convention of respectable age
To mean: Read carefully. Each word we chose
Has rhythm and sound and sense. This is not prose.
--Robert Graves

1. The title of the poem is like a warning. What is it reminding you to do?
2. This poem is a definition of poetry.
 - a. Which parts of the poet's definition would apply to all poems?
 - b. Which parts would only apply to some poems?
3. Why does Robert Graves say, “Read carefully”?

Compare your responses with those on page 17.

The Elements of a Poem

In “Poem: A Reminder,” Robert Graves suggests that a poem has these elements: shape (described in the first three lines), sound, and sense.

- **Shape.** Shape refers to the structure of a poem. Notice how the poet has arranged the words on the page. A new stanza may signal you that there is a change in tone or focus. Lines or phrases may be repeated to stress an idea.
- **Sound.** Sound is the music of poetry; it is created through rhythm and rhyme. A poem needs to be read aloud to appreciate its sounds. As you read, listen for the following:
 - words that rhyme
 - a rhythm you can tap out with your fingers
 - words that imitate sounds you hear around you
 - letter sounds and words that repeat
- **Sensory Images.** As you read a poem, let the words create pictures in your mind. Poets “paint” pictures by using images that appeal to the senses—sight, hearing, taste, smell, and touch.



sensory images:
word pictures
created by using
details that appeal
to the senses

¹ Robert Graves, “Poem: A Reminder,” in *The Complete Poems: In One Volume (Graves, Robert, Selections)*, ed. Beryl Graves, Dunstan Ward (Manchester: Carcanet Press Ltd., 2001), 630. Reproduced by permission.

Journal Entry 4A

Read the poem “Greatness” on page 144 of *Crossroads 8*. What is it that poets do to make readers “see”?



Mr. Channer: Remember the visitor from another planet and the question, “What is poetry?” Do you have an answer now?

Peter: I would add to my original answer. I would say poetry is a concentrated form of writing with intense emotional appeal used to express thoughts and feelings.

Jamal: Don’t forget that one of the characteristics of poetry is that it has sound elements like rhythm or rhyme. And, that poetry can be identified by its shape.

Mr. Channer: I think you will agree that there is no simple answer to the question.

Megan: Maybe we shouldn’t worry about defining poetry; we should just enjoy it.

Mr. Channer: Good point, Megan. Hopefully, you will do just that with the poems that you experience in this module.

“The Origin of Poetry”

Robert Graves calls poetry “a convention of respectable age.” In other words, poetry is a custom that has been followed for a long, long time. Since ancient times, people have created poetry to express their thoughts, feelings, stories, and dreams. Poetry has been used to pass on ideas, culture, and stories of events.

Long before there were newspapers, wandering minstrels composed **ballads**, which told about events such as shipwrecks, battles, and natural disasters. The minstrels went about the country, stopping at castles, fairs, or wherever people were prepared to pay to hear them sing their ballads. Ballads were easy to remember because they were written in simple words, they had a regular rhythm, and they usually had a great deal of repetition.

ballads: poems traditionally composed to be sung, they were passed from generation to generation, the authors unknown

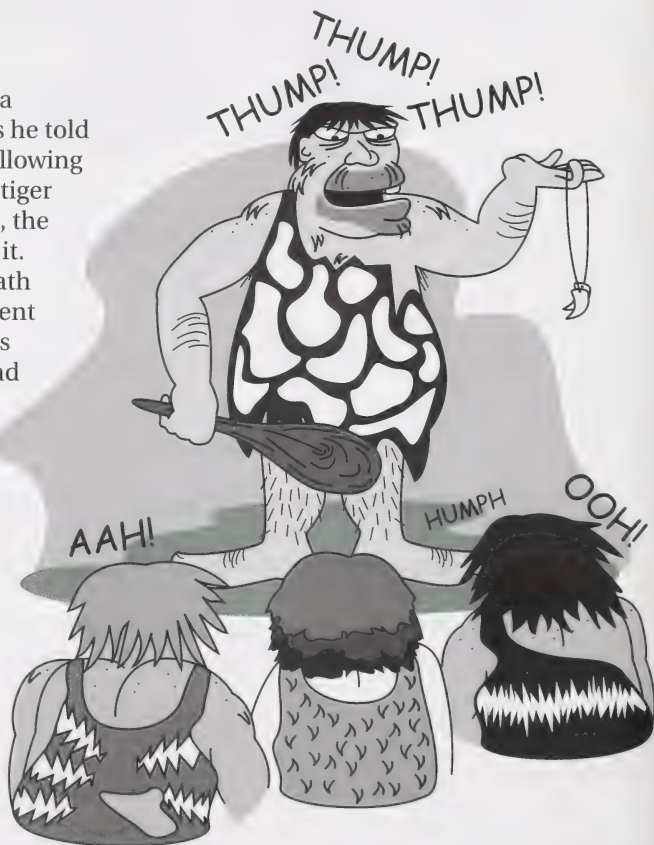
Of course, no one knows for sure when the first poem was created. The following story is a tongue-in-cheek explanation of how poetry came to be.

The Origin of Poetry

A True Story

Long ago, in the days of the Stone Age, a brave hunter told his clan how he had tracked and killed a fierce sabre-tooth tiger. As he told his story, he re-enacted following the tiger to its den. As the tiger slept in the afternoon sun, the hunter tiptoed up behind it. The people held their breath as they pictured the moment when the hunter raised his club high over his head and brought it down on the tiger's nose—THUMP, THUMP, THUMP!

The people of the clan were so excited by the brave hunter's story that they began JUMPING up and down and THUMPING the ground with their clubs—JUMP, THUMP, THUMP, JUMP, THUMP, THUMP. The beat caught on: rhythm was invented!



The people began to notice rhythm everywhere. It was in their hearts—TA DUM, TA DUM, TA DUM—and in the TAP, TAP, TAP of the giant woodpecker. The people began to imitate the rhythms that were all around them.

Before long the people were putting words to the rhythms. They repeated these words and rhythms in the evenings as they sat around the fire. This was the beginning of ballads.

These Stone Age people came to believe that words had power. If you knew how to chant the right words, you had strong magic. This is how turning frogs into handsome princes got its start. But that's another story. People continued to experiment with words.



Rhyme was invented. People liked the sounds of rhyming words. They also found that stories told in rhyme were easier to remember. Much later some poets gave up rhyme. They called their poems **free verse**.

free verse: poetry that does not follow any regular pattern or rhythm; it may include some rhyme



4. Retell the story of “The Origin of Poetry” in your own words.
5. Do you think this is really a true story as it says in the title? Why or why not?

Compare your responses with those on page 18.

Varieties of Poetry



Poetry has been developing and changing since ancient times. As a result, there are many different varieties of poetry. Some poems follow very strict patterns of rhythm and rhyme while others do not seem to follow any rules. For examples of varieties of poetry, go to your *English Language Arts Handbook* and read pages 205 to 208. Read up to “The Elements of a Story.”

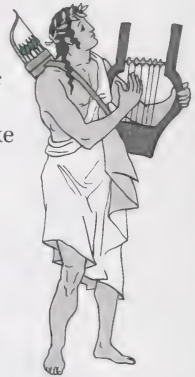
Lyric Poems

No doubt you are familiar with many of the forms of poetry that are described in your *English Language Arts Handbook*. One of the most popular varieties of poetry is the lyric poem. Lyric poetry does not have a specific form. It is more a manner of writing than a form. Lyric poetry means any short poem.

Lyric poems are usually about feelings and moods. Sonnets and haikus are lyric poems. The poems “Greatness” and “Poem: A Reminder” are both examples of lyric poetry. You may have heard the words to songs referred to as lyrics. In fact, the words to many songs are lyric poems.

DID YOU KNOW?

The word *lyric* comes from lyre, a harp-like instrument played by ancient Greek poets during recitals of short poems.



“West Coast Rhymes”



Mr. Channer: You’re about to read two lyric poems. Both express feelings about the Queen Charlotte Islands. What do you know about these islands?

Annette: Last year, we did a research project on the Queen Charlotte Islands for social studies. The Haida Gwaii—the Queen Charlotte Islands—consists of 138 islands located 130 km west of the northern coast of British Columbia.

Nellen: There are rain forests there with plants that don’t grow anywhere else. Even the native land mammals and some species of birds are unique to the islands.

Mario: This region is tremendously important to the Haida First Nations, who have long called Haida Gwaii home. Haida have lived in this region for at least 6000 years. Ninetits, a Haida village, has been declared a United Nations World Heritage site because of its history and its magnificent totem poles.

Annette: South Moresby, the southern part of Haida Gwaii, is a national park reserve and marine conservation reserve. The Haida name for South Moresby is Gwaii Haanas, which means islands of beauty and wonder. This is a very fitting name for this region because it has some of the most beautiful forests in North America. People come from all over the world to explore the history and the spectacular scenery of these islands.

Mr. Channer: Wow! You people really know your stuff!

Before you read “West Coast Rhymes” on pages 146 to 148 of *Crossroads 8*, preview the poems. Read the introductory sentence that is beside the title “West Coast Rhymes,” look at the pictures, and think about the titles of the two poems. Then read “Rainlight” and “Haida Gwaii.”

About the Poets

Jenny Nelson, the author of “Rainlight,” is a teacher, an environmental educator, and a writer. She shares her Haida culture and her home—Haida Gwaii—with others through her writing. Jaalen Edenshaw is Jenny Nelson’s son. He wrote the poem “Haida Gwaii” when he was a young child.

Analyzing the Poems

- In your notebook create a chart like the one that follows. (Be sure to give yourself plenty of space for your responses.) Then compare the two poems to complete your chart. You may find it helpful to discuss the poems with a partner before you write your responses.

	“Rainlight”	“Haida Gwaii”
Images: What pictures does the poet paint?		
Setting: What place and time does the poem describe?		
Mood: What feelings has the poet created?		
Message: What is the poet trying to say?		

Compare your chart with the one on page 18.

What do the words *rainlight*, *seasmell*, and *wetdeep* mean? You probably will not find these words in a dictionary because they are invented words.

7. a. Find other examples of invented words in the “West Coast Rhymes.”
- b. Why might the poets have used invented words?
- c. Are the invented words in the two poems effective? Why or why not?

Compare your responses with those on page 18.

DID YOU KNOW?

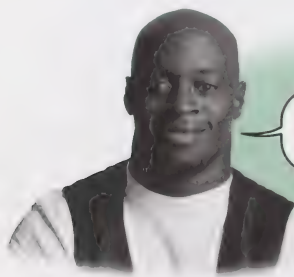
Invented words are known as *neologisms*. Neologism, from the Greek *neos* (new) and *logos* (word), means new word or new meaning for an old word. In time, neologisms often become a part of everyday usage. The words *e-mail* and *download* are examples. Can you think of others?

Portfolio Item 4A

collage: an arrangement of materials and objects on a flat surface

Create a **collage** that is representative of one of the poems from “West Coast Rhymes.” Use a variety of paper (wrapping, tissue, corrugated, construction) and other materials. Your task is to create a collage that conveys the mood and feeling of the poem. You may wish to incorporate lines or phrases from the poem into your collage.

“Song of the Land”



The next piece of lyric poetry that you are going to explore is actually the lyrics to a song.



“Song of the Land,” by Barry Brown, is a tribute to life in Canada’s Far North. The song has been recorded by Inuit singer Susan Aglukark. Turn to page 169 in *Crossroads 8* and read “Song of the Land.” Then respond to the following questions.

8. Do questions 1. a. to 1. c. on page 170 of *Crossroads 8*.

Compare your responses with those on page 19.

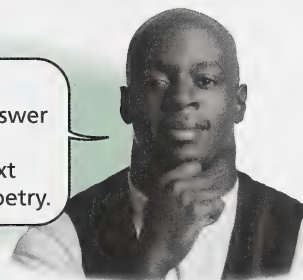
Songs, of course, are written to be heard. If you have an opportunity, listen to Susan Aglukark's recording of "Song of the Land." It appears on her CD *Arctic Rose*.

Portfolio Item 4B

Do question 2 on page 170 of *Crossroads 8*.

Go to page 1 of Assignment Booklet 4A and respond to questions 1 and 2 of Section 1.

In this lesson you compared prose and poetry and examined the elements of a poem in an attempt to answer the question "What is poetry?" You also explored lyric poems—one of the many varieties of poetry. In the next lesson you will be given some strategies for reading poetry.



Glossary

ballads: poems traditionally composed to be sung, they were passed from generation to generation, the authors unknown

collage: an arrangement of materials and objects on a flat surface

free verse: poetry that does not follow any regular pattern or rhythm; it may include some rhyme

rhyme: the repetition of sound in different words, especially at the ends of words

rhythm: in poetry, the arrangement of beats created by the stressed and unstressed syllables in the words used in a line

sensory images: word pictures created by using details that appeal to the senses

stanza: a group of lines of poetry (often four lines) arranged according to a fixed plan

Suggested Responses

1. The title of the poem might be reminding you to read carefully. It might also be reminding you what a poem is.
2. a. The part of the poet's definition that would apply to all poems is "Each word we chose has rhythm and sound and sense. This is not prose."

- b. The parts that would only apply to some poems include the following:

Capital letters prompting every line, / Lines printed down the centre of each page, / Clear spaces between groups of these

3. Robert Graves says “Read carefully” because the rhythm, sound, and sensory images used in a poem may have more than one meaning. His warning suggests that there may be deeper meanings “beneath the ink.” The reader must read carefully to find them.

4. Retelling of “The Origin of Poetry” will vary. Following is one student’s version:

Poetry was invented when a prehistoric clan of hunters, caught up in the excitement of the chief hunter’s story of killing a sabre-tooth tiger, began thumping in rhythm. Then they began to fit words to rhythms. The clan used rhythms and repetition of sounds to tell stories and to make magic chants. They soon added rhymes to their stories and chants. Free verse was invented later when some poets gave up using rhyme.

5. Responses may vary. Most likely, you will say that this is not a true story. While it is possible that poetry did begin in this fashion, we really have no way of knowing how or why people began making poetry.
6. Responses may vary depending upon personal interpretations of the poems. Following are one student’s responses:

	“Rainlight”	“Haida Gwaii”
Images: What pictures does the poet paint?	a misty, rainy night beside the ocean	images of the forest, the beach, the ocean, and muskeg
Setting: What place and time does the poem describe?	the seashore, late at night	Haida Gwaii, time is not described
Mood: What feelings has the poet created?	a magical dreamy feeling	a feeling of completeness
Message: What is the poet trying to say?	The poet is trying to convey to the reader an impression of the seashore.	Many different parts go together to create Haida Gwaii.

7. a. Other examples of invented words from the “West Coast Rhymes” include *palelight*, *rainstar*, and *beachspray*. You may have also listed *seafoam*, which is normally written as two words.

- b. The poets probably used the invented words to better express their thoughts and feelings about the place they were describing.
- c. Responses will be personal opinion. You might ask yourself what sort of feeling would come through if the poet had said things such as “Walking in the dull rain” or “caught with the odor of the sea”?

Whether or not you think the invented words are effective, provide support for your answer.

8. **Question 1. a. from *Crossroads 8*:** The repetition of lines, the use of rhyme, and the one short verse like a chorus suggest that this selection is actually a song.

The features that you think songs should have may vary. Possibilities are rhyme, repetition of sounds or lines, words that are easy to remember, and catchy rhythm. You may have other ideas.

Question 1. b. from *Crossroads 8*: Choice of words that define the mood of the song may vary. Remember to provide a reason for your choice. Following is one student’s response:

To me the word *hope* describes the mood of the song. I chose this word because the words of the song make me feel that the speaker’s dream will come true.

Question 1. c. from *Crossroads 8*: The old are given the role of passing on the culture’s history and traditions. The young are given the role of ensuring the survival of the culture in the future.

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Lesson 2: Reading Poetry

If you want to become a skilled tennis player or an accomplished pianist, you need to practise in order to improve your techniques and strategies. The more you practise, the better you become. The same thing applies to reading poetry. To become skilful at reading and understanding poetry, you need to read a lot of different poems to improve your techniques and strategies.

Strategies for Reading Poetry

Because poetry uses language in special ways to communicate meaning to you, it requires special reading strategies.



Getting Ready to Read

Before you read a poem, do some previewing. Read the title. What does it suggest to you? How long is the poem? Is it divided into stanzas? Does the poem have an unusual shape?

Reading the Poem

Read the poem more than once. Each time that you read it, you will discover something new.

- First, read to get a feel for the poem. During this reading, do not think too much about what the poem means.
- Pay careful attention to punctuation as you read. Pause briefly at commas, longer at end punctuation. If there is no punctuation at the end of a line, keep on reading.
- The second time, read the poem aloud. Poems are meant to be heard as well as read. Listen to the sounds of the words. Think about what the sounds suggest.
- Next, read the poem slowly, thinking about what it means. Look up, in your dictionary, any unfamiliar words. Try to picture in your mind any images the poet creates.

Thinking About the Poem

- Consider the tone of the poem. What emotion or attitude is expressed? Is it serious? Happy? Angry? Thoughtful? Teasing?
- Who is the speaker of the poem? Some poets write in their own voice, as if they were speaking. Others write as another person.
- Make brief notes on things that catch your attention: specific words, comparisons, sounds, images. Why did they attract your attention? What effect did they have on you?
- Share your ideas and questions about the poem with someone else.



When reading poetry, be an active reader. Ask questions. Make comments. Express your feelings. You can share your ideas with another person, or you can record your thoughts and comments in your journal.

“Dreams of the Animals”



What do you dream about? Do you think that animals dream? If so, what do you think they dream about? Read “Dreams of the Animals” on pages 156 to 157 of *Crossroads 8* to discover what Canadian author Margaret Atwood thinks animals dream of. When you read “Dreams of the Animals,” practise the strategies for reading poetry. Use the checklist that follows to help you.



- I previewed the poem by reading the introduction and the title, noting the length and shape of the poem, and examining the pictures.
- I read the poem through once to get a feel for the poem.
- I read the poem aloud listening to the sounds and rhythm.
- I paid attention to punctuation.
- I read the poem again and thought about the meaning.

Journal Entry 4B

What do you think of the poem “Dreams of the Animals”? Did you like it? Why or why not?

If animals dream, is this what their dreams would be about? What do you think is Margaret Atwood’s message to the reader? Why do you think she chose to write a poem about this topic instead of writing prose?

Now that you have read “Dreams of the Animals” and thought about the poem, respond to the following questions.



1. Do questions 1. a. and 1. b. on page 158 of *Crossroads* 8.
2. Do question 2 on page 158 of *Crossroads* 8.

Compare your responses with those on page 26.



Ms. Elias: Did you find that the strategies you were given for reading poetry helped you to read and understand the poem?

Nellen: Previewing and reading the poem aloud were helpful for me. I found the punctuation and the spacing were kind of strange. They didn’t seem to follow the rules.

Ms. Elias: It’s important to recognize that poets use language in a different way. Because poets often use language or words in new and different ways, they also use punctuation in different ways. They do this to create a particular effect in their writing. This breaking of conventional rules for the purpose of creating a unique effect is called poetic licence. Look again at “Dreams of the Animals.” What do you notice about the beginnings and the ends of the lines?

Annette: There’s hardly any punctuation at the ends of the lines, and only three lines begin with capital letters.

Mario: I noticed that the lines are all different lengths.

Ms. Elias: Why do you think the poet chose to write her poem with so little punctuation and with such a variety of line lengths?

Mario: Well, the poem is about dreams, and when I dream, I don't follow any rules. Things don't happen in an orderly way. So, by writing this way, the poet has made the poem more like a dream.

Ms. Elias: Good observation. For more about poetry and punctuation, read "Language Conventions" on page 158 of *Crossroads 8*.

3. In the poem "Dreams of the Animals," what do the spacing of words and lines and the use of colons, semicolon, commas, and parentheses tell the reader?
4. The arrangement of lines in the poem creates interesting effects. For example, how would you read the following?

Frogs dream of green and gold
frogs
sparkling like wet suns



Compare your responses with those on page 26.

One of the techniques used by successful poetry readers is to identify the speaker in the poem. The speaker in the poem is the voice the poet uses to communicate his or her message. The speaker may be the poet, or it may be a persona—a character created by the poet to deliver the message. Identifying the speaker will help you to understand the poem.

5. Who is the speaker in "Dreams of the Animals"?

Compare your response with the one on page 26.

Portfolio Item 4C

Have you seen or heard ads or public service messages about preventing cruelty to animals? Create your own ad on the theme of preventing cruelty to animals. Choose whether your ad will be for radio, television, magazine, newspaper, or poster. Before you begin, think about the purpose and audience for your ad and how these will affect the content.

Use words effectively to create a memorable slogan for your ad. For a print ad, make good use of white space, and choose appropriate pictures and type. If you choose to do a radio or television ad, pay attention to pacing and tone. Share your finished ad with others; discuss what is most effective about your ad.

“Hear Every Word”

The next text that you are going to explore is not a poem but a speech about reading poetry. “Hear Every Word” is an excerpt from an address given by Robertson Davies to students graduating from a college in New York.

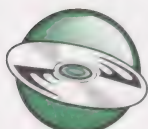


Robertson Davies (1913–1995), one of Canada’s leading writers, had several careers. He was a newspaper editor, journalist, scholar, actor, playwright, professor, and best-selling novelist. Robertson Davies was known for his wit, his intelligence, and his curiosity.

The speech “Hear Every Word” can be found on Track 1 of your *English Language Arts 8 Audio CD 2*. Before you listen to the speech, predict what you think Robertson Davies might have said about poetry in his speech to the group of graduating students. If you wish to follow along as you listen to the speech, “Hear Every Word” is printed on pages 149 to 150 in *Crossroads 8*.

6. Do questions 1. a. to 1. d. on page 151 of *Crossroads 8*.

Compare your responses with those on page 26.



Paraphrasing

paraphrase: to restate an author's ideas in your own words

When you **paraphrase** a piece of writing, you restate the writer's ideas in your own words. Paraphrasing is a useful technique for helping you to understand a text. When you are paraphrasing, or using your own words, you are thinking about the meaning, not just copying someone else's words.

Paraphrasing is a good tool to use when you are exploring a piece of poetry. It can help you to understand the poet's message. To paraphrase a piece of writing, whether it is prose or poetry, read the work carefully and think about what you have read. Then jot down the main ideas. Use these notes to compose your paraphrase. Edit your writing for clarity. Ask yourself whether you have accurately communicated the writer's ideas. Have a partner read your paraphrasing and compare it to the original. Make any necessary changes.

7. Read the first paragraph of "Hear Every Word." Then paraphrase that paragraph. Begin by jotting down the main ideas. Next, compose your paragraph.

Compare your response with the one on page 27.

Journal Entry 4C

Do question 3 on page 151 of *Crossroads* 8.

Paraphrasing is also helpful when you are conducting research. To learn more about this technique, read "Paraphrasing" on page 202 of your *English Language Arts Handbook*.

Go to page 4 of Assignment Booklet 4A and respond to questions 3 and 4 of Section 1.

In this lesson you gained some strategies for reading and understanding poetry. You also gained practice in paraphrasing. In the next lesson you will discover another way to make reading poetry a richer experience.



Glossary

paraphrase: to restate an author's ideas in your own words

Suggested Responses

1. **Question 1. a. from *Crossroads 8*:** The mood in the first part of the poem is delicate and light, with beautiful images. The mood in the second part of the poem is dark and sad, with disturbing images.

Question 1. b. from *Crossroads 8*: The “evil in soap . . .” is probably a reference to the detergents and other chemicals that pollute the environment and affect the habitat of animals. The “evil in . . . metal” might refer to cars and trucks, or other machines that run over animals or destroy their habitats.

2. **Question 2 from *Crossroads 8*:** Responses will, of course, be personal opinions. Following is one student's comments:

I think the illustration helps to set the mood because the illustration itself is dreamlike. In real life, you would not see these kinds of animals sharing such a close space. I don't think that silver foxes and armadillos even live in the same habitat. The mood of the illustration seems to be one of sunshine and happiness. The artist uses “cute” animals instead of realistic ones. They're almost like something you would see in a children's storybook. I think it echoes the first part of the poem, but not the second part. The mood of the second part of the poem is dark, not light and sunshiny.

Did you create your own illustration, or did you find a picture to represent the words you chose? Does your illustration represent a part of the poem or the overall mood of the poem?

3. The spacing of words and lines and the use of colons, semicolon, commas, and parentheses tell the reader to pause. In this poem, these pauses are somewhat like an indication of scene changes in a play.

Atwood's use of the first colon is rather unusual because a colon is normally placed immediately after a statement, not in front of the second statement that explains or clarifies the first one. In conventional writing, you would have expected the colon to be placed right after the words “according to its kind.”

4. The word “frogs” on a line of its own can make you—the reader—read it as “frogs dream of green and gold frogs” or as “frogs, sparkling like wet suns.”
5. The speaker in “Dreams of the Animals” is most likely the poet herself.
6. **Question 1. a. from *Crossroads 8*:** According to Robertson Davies, one book of poetry might last a lifetime reading a little every day, rereading, and savouring the poem. As well, as a reader acquires new and different experiences, the meaning of some poems may change over time.

Question 1. b. from *Crossroads 8*: You may become so familiar with a poem that when you reread the poem, you can skim over the words and see the poem as a whole rather than as individual words and phrases.

Question 1. c. from *Crossroads 8*: Reactions to Davies' speech will be personal. Be sure to give a reason for your response.

Question 1. d. from *Crossroads 8*: Davies thinks we should read poetry to enrich our lives. He thinks poetry can help us to overcome difficult places in our lives.

7. Not everyone's paraphrasing of the first paragraph of Robertson Davies' speech will be the same. You should restate the paragraph in your own words but, at the same time, keep the author's ideas. Following is one student's attempt. Before paraphrasing, the student jotted down main ideas.

Main Ideas

- obtain a good book of poetry
- read a bit before going to sleep at night and whenever you have a few minutes to spare
- one book of poetry may last your lifetime; hopefully, you will get more books
- read and reread the poems until they are so familiar you can almost read them without looking at the words
- take your time reading so you can absorb and enjoy every word

Paragraph

Obtain a good book of poetry; read a bit of it every night before you go to sleep. Carry the book with you and read some of it whenever you have a few minutes to spare. One book may be enough to last you all your life, but hopefully, you will get more. Read and reread the poems in your book until you are so familiar with them that you can almost read them without looking at the words. Do not rush through the reading of the poems. Take your time reading so you can absorb and enjoy every word you read.

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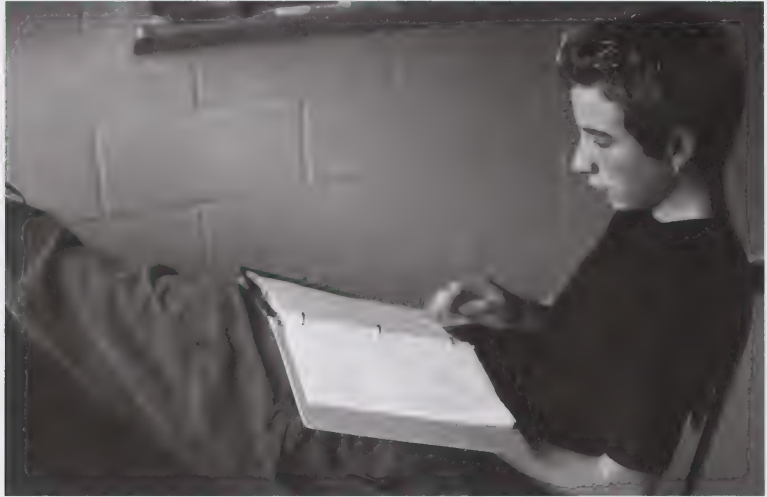
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Lesson 3: Responding to Poetry



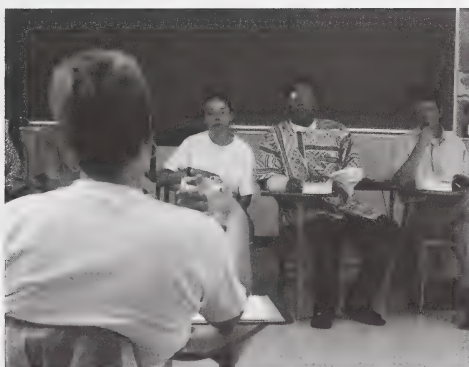
Reading poetry is often a very personal experience. For this reason, it is likely that your response to a poem will be different from that of a friend or classmate. Although your responses may differ, you will get more out of a poem if you share your thoughts and feelings. You may find that comments made by someone else will help to clear up any confusion or questions you have about the poem.

There are no set rules for discussing poetry. Following, however, are some suggestions that will help to get a discussion started:

- Listen as the poem is read aloud. The reader may be a group member, your teacher, or a learning partner. It could even be a recording.
- Read the poem to yourself. Does the poem remind you of an experience you have had? How does it make you feel?
- Take turns expressing reactions to the poem. Each member should have a chance to give his or her response without interruption. In expressing his or her reaction, each member of the group should consider these questions:
 - How does the poem make you feel?
 - Is there something special about the sound of the poem?
 - What images does the poem make you see?

- Once everyone has given their initial (first) response to the poem, discuss those comments. Exchange and clarify ideas. In this round of discussion, try to answer these questions:
 - What is happening in the poem?
 - Is anything unclear to you?
 - How does the language of the poem affect you?
 - If you had the opportunity, what questions would you ask the poet?
- Sum up the discussion, either informally or as a written report.

Remember, discussion means listening carefully and respectfully, speaking clearly and thoughtfully, making sure everyone gets a chance to express his or her ideas, and being open to new ways of looking at things.



Discussing Poem “#254”

Have you ever heard of the poet Emily Dickinson? Emily Dickinson was a talented and insightful American poet. Although she began writing seriously in her twenties, only seven of her poems were published during her lifetime—she wrote over 2000. A solitary and romantic person, she withdrew from public life when she was in her thirties, and led a life of seclusion until her death in 1886 at age 56.



One of Dickinson’s poems, “#254,” can be found on page 171 of *Crossroads 8*. First read the poem silently to yourself. Next, read it aloud. Then if possible, have someone else read it aloud as you listen. Note the poet’s use of dashes. This is a stylistic device of Emily Dickinson. The use of capitalized words within the lines is another stylistic device of Dickinson and also of the time.

1. In three or four sentences, describe your initial response to the poem “#254.” In your response, consider these questions:
 - How does the poem make you feel?
 - Is there something special about the sound of the poem?
 - What images does the poem make you see?

Compare your response with the one on page 34.



Mr. Channer: What was your initial response to the poem? Does the poem remind you of an experience you've had? How does it make you feel?

Annette: I didn't understand some of the words, but when I heard the poem read, it made me think of hearing a little bird that kept singing and singing. Seeing capital letters on words that aren't usually capitalized was a bit confusing.

Peter: The words seemed sort of sad to me, but I didn't think that the sound and the rhythm of the poem were sad. They seemed kind of upbeat and hopeful.

Jamal: Why does the poem have a number for a title?

Mr. Channer: Remember that very few of Emily Dickinson's poems were published during her lifetime. Most of them were discovered after her death and were not published until years later. After her death, editors sorted her work into four categories: friends, nature, love, and death; numbers were assigned to poems without titles. Sometimes the first line is given as the title of Dickinson's poems.

Megan: I think if I knew the meaning of words like *Gale* and *abash*, it might help me to understand the poem better.

Mr. Channer: The words that Dickinson used were part of the vocabulary of the time in which she lived so it's not surprising that you're not familiar with them.

Examine the following explanations of some of the words and phrases from the poem. Then reread the poem to see if it helps to clarify things.

metaphor: a direct comparison between two things that are not usually compared by stating that something is something else, for example, the road was a ribbon

- the Gale: the storm
- sore must be the storm: the storm must be severe
- abash: confuse
- in Extremity: in extreme need, danger, or suffering

The poem itself is a **metaphor**—a comparison between two things that are not usually compared, in which the comparison is made directly without using the comparing words *like* or *as*. The poet compares hope to a bird—“‘Hope’ is the thing with feathers . . .” (You will learn more about metaphors in Section 2.)

The comparison suggests that hope is like a bird that stays nearby singing, even in the worst of storms, asking for nothing in return. Not even a crumb. The message is that, no matter what happens, there is hope for all.



Annette: It would be fun if we could ask Emily Dickinson questions about her poem.

Peter: It sure would help in understanding the poem!

Mr. Channer: You may not have the opportunity to talk to Emily Dickinson, but you're going to read about two students who did.

"Called Back"

In the play you are about to read, two thirteen-year-old girls on summer vacation explore the historic home of poet Emily Dickinson. Turn to the one-act play titled "Called Back" on page 172 of *Crossroads 8*.

Read the author's note and the production notes on pages 172 and 173. The author's note explains the title of the play. Production notes contain information about what the stage set should look like, **props** needed, costuming, the **cast**, a description of the setting, and any special information that is needed to effectively stage the play. In the production notes for "Called Back," special information is given about the dialogue in the **script**.

The play itself begins on page 174. Look at that page and note the features that are part of a script: characters' names printed in capitals followed by a colon, and stage directions printed in italics and parentheses. Plays are meant to be seen—or, in some cases heard—so when you read a play, you need to pay attention to stage directions and dialogue to help you visualize the action.

DID YOU KNOW?

When poetry is written as prose, backslashes (/) are used to indicate original line breaks.

For more information about the elements of a play, read pages 212 to 214 of your *English Language Arts Handbook*.



props: properties; items used by actors in a play

cast: the actors in a play or movie

script: a story written to be performed as a play

The script contains the story, which is told through dialogue, and stage directions that give instructions for setting up the stage and for the actors.





It's time now to sit back, get comfortable, and read the play "Called Back."

Journal Entry 4D

What is the play "Called Back" about? What mood did the writer create? What does the script tell you about Emily? Louise? Frances? If you were to act a part in this play, what role would you choose? Why?

In what way is this script similar to a short story? How does it differ from a short story? Is the title effective? Why or why not?



2. Do questions 1. a. to 1. d. on page 177 of *Crossroads 8*.

Compare your responses with those on page 34.



If you are interested in learning more about Emily Dickinson or reading more of her poems, use *Emily Dickinson poems* as key words in an Internet search. Or, ask your librarian for help in locating books about Emily Dickinson and her poems.

Portfolio Item 4D

Readers' theatre is a dramatic reading of a play. The readers usually sit on stools or stand facing the audience to read from the script. Parts are not usually memorized, but readers often look up to make eye contact with the audience. There are no movements or gestures. Readers rely on their voices for expressiveness rather than on acting and costumes. Few props are used; no scenery is necessary.



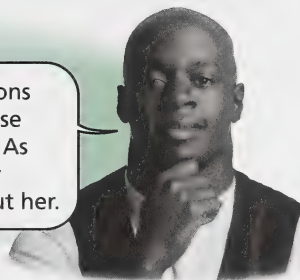
Work with a small group to develop a readers' theatre presentation of "Called Back." Think carefully about the character you are reading. How is she feeling? What is she thinking? How can you use your voice to reveal the mood? Collaborate with your group members to effectively present your readers' theatre.

Assess your performance by answering the following questions:

- If you were to do this performance again, what changes would you recommend to your group?
- How would you improve your own performance?

Go to page 6 of Assignment Booklet 4A and respond to question 5 of Section 1.

In this lesson you were given some suggestions for discussing poetry that will help to increase your understanding of the poems you read. As well, you were introduced to the poet Emily Dickinson, and you read a one-act play about her.



Glossary

cast: the actors in a play or movie

metaphor: a direct comparison between two things that are not usually compared by stating that something is something else, for example, the road was a ribbon

props: properties; items used by actors in a play

script: a story written to be performed as a play

The script contains the story, which is told through dialogue, and stage directions that give instructions for setting up the stage and for the actors.

Suggested Responses

1. Obviously, there is no “right” answer to this question. Responses to the poem will be personal. Did you connect personally to the poem or to images in the poem? Did the sound or rhythm of the poem catch your attention?

Of course, not every poem will appeal to, or reach, every reader. It is possible that your initial reaction to the poem was one of confusion or bewilderment.

2. **Question 1. a. from *Crossroads 8*:** Were you able to figure out the meaning of a “Phoebe” from the context? A phoebe is an American flycatcher—a small bird.

Question 1. b. from *Crossroads 8*: “He kindly stopped for me” means that Death stopped for her. Dickinson is saying that she might have become more famous, but she died before it happened. She gives human characteristics to Death.

Question 1. c. from *Crossroads 8*: The author, Christina Ashton, has mixed Emily Dickinson’s own words from her poems and letters with modern-day speech to create the dialogue for her play.

Question 1. d. from *Crossroads 8*: Responses will vary. Following are some suggestions:

- It makes the character (Emily) seem more real.
- It helps readers understand the poet’s work.
- It is a clever, attention-getting technique.

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Section 1 Conclusion

In this section you explored the question “What is poetry?” You discovered that while it is not difficult to recognize a text as poetry, it is not easy to come up with a precise definition of poetry.

Poetry is characterized by such qualities as an intense emotional appeal, a concentrated form, layers of meaning, and sound effects. Poetry comes in many varieties. In Lesson 1 you explored several lyric poems, one of the most popular varieties of poetry. Because of the special ways that poetry uses language to communicate meaning, you need special strategies to read and understand what lies “beneath the ink.” In Lesson 2 you were introduced to strategies for reading poetry. As well, you were shown how paraphrasing can be used to help determine the meaning of a text. By practising these strategies, you can make your poetry reading a richer experience. In Lesson 3 you were given tips for responding to a poem. You learned that, although reading poetry is often a very personal experience, it is helpful to discuss your response to a poem with others.

It is hoped that the information and strategies that you have acquired in this section will help you to respond to and appreciate poetry that you encounter. It is also hoped that it will help you to connect personally with poetry you read.



Section 2

The Language of Poetry

Have you ever wished that you could understand a different language? Your wish is about to be granted. In this section you are going to learn the language of poetry.

Strictly speaking, the language of poetry is not a different language; it is language used in a different way. You discovered in Section 1 that poets often use words and punctuation in special ways to create a particular effect in their writing. You also learned that poetry is not limited to words—it also involves sense, shape, and sound. In the language of poetry, sense has to do with imagery and figurative language. You will examine this aspect of the language of poetry in Lesson 1. As you know from past experience, poetry is recognizable by its shape or form. In Lesson 2 you will investigate two forms of poetry with very distinct shapes—concrete poetry and haiku. In Lesson 3 you will explore sound devices to find out what makes the music of poetry.



As you work through Section 2, you will examine several literary devices including similes, metaphors, personification, alliteration, and onomatopoeia. You will also discover how vivid verbs can produce precise and powerful images. As well, you will investigate how shape, rhyme, rhythm, and line breaks can affect the meaning and mood of a poem. In reading and responding to a variety of poetry, you will explore how poets use these devices to produce poems that “sound good, paint pictures, and express feelings.” Finally, you will have an opportunity to use these literary devices in writing your own poetry. Upon completion of this section, you should have an understanding of another language—the language of poetry.

Lesson 1: Figurative Language and Imagery

literary devices: techniques or features used by writers to achieve a particular effect

figurative language: words that go beyond their literal (matter of fact) meaning

Poets are people with sensitive reactions; they are able to grasp the minutest details—each hue of colour, each gentle sound, each soft touch. Moreover, they are able to communicate these details in word pictures or images to the readers of their poetry and make them “see.” Poets use special language to create these images in their readers’ minds and to express their feelings and ideas. This special language makes use of such **literary devices** as **figurative language** and sensory imagery.



Figurative Language

Figurative language enables poets to convey their ideas and to appeal to their readers’ imaginations. Read the section titled “Figurative Language” on page 215 of your *English Language Arts Handbook* for an explanation of this literary device.

1. Rewrite the following sentences using figurative language to create imaginative images. You may add more details to your sentences.
 - a. The horse ran.
 - b. It rained.
 - c. The mouse talked to the bully.

Compare your responses with those on page 45.

Imagery

You were introduced to the concept of sensory imagery—language that appeals to the senses—in Lesson 1 of Section 1. For further explanation of sensory imagery, read the section titled “Imagery” on page 215 of your *English Language Arts Handbook*.

Alden Nowlan in his poem “Greatness” identifies the task of a poet as being able to make readers see precise images in their minds by merely suggesting them through words. Go to page 144 of *Crossroads 8* and reread the poem “Greatness.” Then answer the following questions.

2. From where do you think the writer got the idea for his poem?
3. Did you “see” the scene the poet wanted you to see? Why or why not?
4. Why do you think the poet, in the last four lines of the poem, moved from large things (sunlight) to small things (three kernels of popcorn)?

Compare your responses with those on page 45.

Figures of Speech

simile: a comparison of two different things using the words *like* or *as*

personification: a literary device that gives human traits to non-humans

hyperbole: exaggeration for the sake of effect

One way that poets create imagery is through the use of figures of speech. Figures of speech are expressions in which words are used out of their literal (basic or factual) meaning or in unusual combinations to add force or special effects to a poem. The most common figures of speech are **similes**, metaphors, and **personification**.

Another figure of speech that you may encounter is called **hyperbole** (pronounced HIˈPER BOW LEE). Hyperbole is exaggeration used for dramatic effect. For example, I've told you a million times to close the door gently.



Megan: Don't prose writers use figures of speech?

Ms. Elias: Yes, they do. People use figures of speech all the time—not only in writing but in spoken language too. Think about some of the expressions that you and your friends use. For instance, “The party was a riot” is a metaphor. It suggests a comparison between the party and a riot. Or, how about “There were tons of kids in the hall”? It's doubtful there were tons of kids, but this hyperbole gives the image of a great many people. The figures of speech that we use in conversation may not always be original or even very imaginative; nevertheless, they are still figures of speech. Can you think of any other examples of figures of speech that you might hear in conversation?

Jamal: How about, “He ate like a pig”? That's a simile, isn't it?

Ms. Elias: Yes, it is. Not a very pretty picture, but it's still a simile. Now, what about an example of personification?

Jamal: My skateboard is calling me.

Ms. Elias: That's a great example, Jamal, but your skateboard is going to have to wait a bit longer. We're not quite finished with imagery and figurative language.

To learn about these literary devices, read “Figures of Speech” on pages 215 to 217 of your *English Language Arts Handbook*.



“The Base Stealer”

Are you familiar with the game of baseball? You are about to read a poem about a baseball player who is on base, waiting for a chance to steal the next base. Imagine you are that player. What words can you think of to describe your feelings as you wait for the right moment to make your move?

Use the strategies for reading a poem to read “The Base Stealer” on page 180 of *Crossroads 8*. Be sure to add any new words that you encounter to your vocabulary log. After you have read the poem, respond to the following questions.

5. Do questions 1. a. to 1. c. on page 181 of *Crossroads 8*.
6. In a small group, discuss the illustration for “The Base Stealer.” Is it suitable? Why or why not? What would the members in your group have done differently?

Compare your responses with those on page 45.

Journal Entry 4E

Make a list of people who might have seen the base stealing take place, for example, the umpire. How would these people have viewed the base stealing?

How might the poem change if written from a different point of view? Rewrite the poem from the viewpoint of the girl in the illustration on page 181 of *Crossroads 8*—standing on the base waiting to tag the boy out. Before you write your poem, consider these questions:

- Does she manage to tag the boy out?
- How does she feel if she succeeds? If she fails?
- Which team wins the game?



Similes

A simile is an image created by comparing two quite different things or ideas. Students usually do not have any problem picking out similes. They are easily identified by the use of the words *like* or *as*. A good simile is not too direct or obvious. It makes the reader think about and visualize the comparison being made.

7. In “The Base Stealer” the poet uses similes to help the reader “see” the base stealer in action.
 - a. In your notebook list the four things that the player is being compared with.

- b. Which of the similes in the poem do you think is the most effective? Why?

Compare your responses with those on page 46.

Metaphors

Like similes, metaphors are figurative comparisons. There is one important difference. Similes use the words *like* or *as*; metaphors do not. For this reason, metaphors are powerful comparisons. Look at the following example:

The night was like a long, dark tunnel. (simile)

The night was a long, dark tunnel. (metaphor)

Notice how much more forceful the second comparison is. In a metaphor, the comparison is implied or suggested, rather than directly stated. Examine the following metaphors.

His smile was a flash of sunshine.

(The metaphor suggests his smile is as bright as sunshine.)

She wrapped her spidery arms around the box.

(The suggestion is that her arms are like a spider's legs.)

The poem “# 254” by Emily Dickinson that you read in Lesson 3 of Section 1 was a metaphor: hope was compared to a bird. Margaret Atwood uses a metaphor to describe the armadillo in her poem “Dreams of the Animals.”

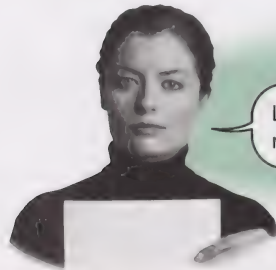
the caged armadillo / near the train / station, which runs / all day in figure eights / its piglet feet pattering,

(The armadillo's feet are compared to those of a piglet.)

8. “The Railway Train” by Emily Dickinson uses a metaphor. What two things are being compared in the following lines from that poem?

I like to see it lap the miles, / And lick the valleys up, / And stop to feed itself at tanks;

Compare your response with the one on page 46.



Look for metaphors in other poems that you read in English language arts and elsewhere.

Vivid Verbs

A verb is a word that expresses action. The boldfaced words in the following sentences are verbs.

- Lu **walked** through the park.
- Kelly **looked** at the stranger.
- Rohit **sat** behind the door.

A vivid verb is a colourful or strong action word. Look at the following sentences.

- Lu **strolled** through the park.
- Kelly **glared** at the stranger.
- Rohit **crouched** behind the door.

Vivid verbs make your writing more interesting and more precise. Vivid verbs provide your reader with a better picture of what is happening.

9. Reread “The Base Stealer.” List, in your notebook, five verbs used in the poem that you think are especially vivid.

Compare your list with the one on page 46.

You have read “The Base Stealer” several times. Now listen to it on Track 6 of your *English Language Arts 8 Audio CD 2*. Pay close attention to the sounds of the verbs.



Teeters, skitters, tingles, teases—even the sound of the verbs the poet used is exciting. I don’t just see the action, I hear and feel it!



10. Replace the boldfaced verbs in the following sentences with more vivid ones.

- a. “Play ball!” the umpire **said**.
- b. Cory **hit** the ball so hard she cracked the bat.
- c. Levi **looked** out the window.
- d. The spruce trees **moved** from side to side in the wind.
- e. The hummingbird **flew** from flower to flower.

Compare your responses with those on page 46.

When you’re looking for more vivid verbs, don’t just select any word from a list in a thesaurus. The verb you choose must relate to the rest of the text, whether it is poetry or prose. The verb should serve a purpose—help portray character, create mood, produce an image, or create a desired sound.

11. Replace each of the boldfaced verbs in the following poem with a more vivid or interesting sounding verb or phrase. Think about the mood that you want to create; choose verbs that will convey that feeling.

Rainy Day

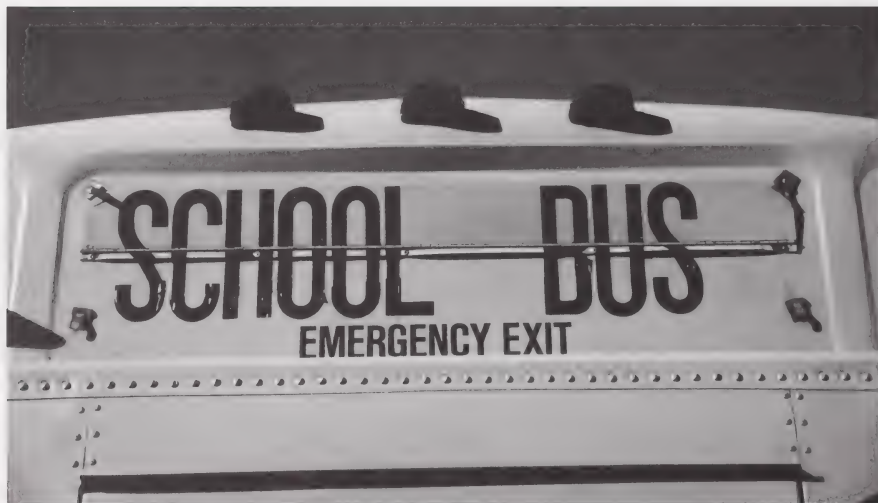
I **sit** by the window
Watching the rain **go** down the glass,
Watching my Saturday plans **go** down the drain.

Compare your response with the one on page 46.

Portfolio Item 4E

Do question 4 on page 182 of *Crossroads 8*.

"School Buses"



Like "The Base Stealer," the poem "School Buses" produces strong images. You might wonder why anyone would write a poem about school buses. What is poetic about a school bus? Find out by reading the poem on page 183 of *Crossroads 8*. Remember to practise your poetry-reading strategies and to add any unfamiliar words you encounter to your vocabulary log.

12. Do questions 1. a. and 1. b. on page 184 of *Crossroads 8*.

Compare your responses with those on page 46.



Ms. Elias: What style of poem is “School Buses”? Is it conventional or free verse?

Mario: It’s free verse. It has no regular rhyme or rhythm.

Ms. Elias: That’s correct. Just as its name suggests, free verse is free of the restrictions of conventional or traditional poetry. Some free-verse poets omit punctuation and capital letters. Free verse focuses on ideas and imagery.

Read “School Buses” again. Notice where the poet breaks his lines. Why do you think he chose to end his sentences in the middle of a line? How does it affect the reader?

Megan: Having the line breaks in the middle of the sentences adds to the feeling that the buses are lying in wait to snatch up the children. It produces a sense of suspense and dread.

Jamal: I agree with Megan. The line breaks add to the mood. It does make it a little harder to read at first. You just have to remember to pay attention to the punctuation.

Ms. Elias: Starting lines with certain words makes those words stand out more, especially when they begin with capitals. As well, their position affects the way the reader says the words. For example, in “School Buses” you probably put more emphasis on the words *away* and *don’t* than you would if they were not at the beginning of the lines.

Journal Entry 4F

Rewrite “School Buses” placing the line breaks in more conventional places. Read your new version to a partner.

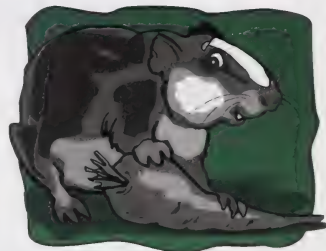
Does the new version change the meaning? The flow of language? How? Which format do you prefer? Why?



Personification

To personify means to make into a person. That is exactly what personification does. It accomplishes this by giving human characteristics to non-human objects. For example, the thunder grumbled in the distance. Personification is a form of comparison. In the example, the thunder is being compared to a person who grumbles or complains. In a way, personification is a special kind of metaphor; the comparison is implied.

Personification is often used in poetry, but you may see it in prose writing as well. Advertisements sometimes make use of personification. You have probably seen ads where animals are given human qualities, for example, a guinea pig that watches movies or an oven mitt that talks.



13. Do question 2 on page 184 of *Crossroads* 8.

Compare your response with the one on page 47.

Dashes

In “School Buses,” the poet uses dashes three times. Dashes are intended to mark a strong pause in a sentence. A dash may signal a break in thought or a sudden change in tone. It may also be used to set off explanatory comments or side remarks that make an interruption in a sentence.

Read the section titled “Dashes” on page 26 of your *English Language Arts Handbook* to learn more about the use of this punctuation mark.

14. Reread “School Buses.” Note the way the poet, Russell Hoban, uses dashes.

- a. What do the dashes signify in each case?
- b. Do they help or hinder the meaning of the poem? Explain. (Hint: Try using another form of punctuation in place of the dashes. What effect does it have on the reading—and meaning—of the poem?)

Compare your responses with those on page 47.

Go to page 1 of Assignment Booklet 4B and respond to questions 1 to 5 of Section 2.

In this lesson you explored the use of imagery and figurative language in poetry. You saw how poets use similes, metaphors, and personification to create powerful and imaginative images for their readers. As well, you discovered the part that vivid verbs play in making your writing more expressive. You reviewed the characteristics of free verse. You also discovered how line breaks and dashes can affect the mood and meaning of a poem. In the next lesson you will investigate ways that shape influences poetic language.



Glossary

figurative language: words that go beyond their literal (matter of fact) meaning

hyperbole: exaggeration for the sake of effect

literary devices: techniques or features used by writers to achieve a particular effect

personification: a literary device that gives human traits to non-humans

simile: a comparison of two different things using the words *like* or *as*

Suggested Responses

- Responses will vary. Can you “see” the following images?
 - The horse thundered across the bridge.
 - The heavens wept icy tears.
 - The mouse scolded the bully.
- The writer probably got the idea for his poem from watching sparrows peck for food in the snow.
- Whether you were able to “see” the picture that the poet wanted you to see probably depends on your past experience. If you have observed a similar scene, you were then likely able to picture the image described in the poem. If not, you might have difficulty picturing the image.
- By moving from large things (sunlight) to small things (three kernels of popcorn), the poet sets the scene and then focuses the reader’s attention on details.
- Question 1. a. from *Crossroads 8*:** Responses will vary. Following is one student’s response:

The poet realistically describes what it is like to steal a base by making imaginative comparisons (similes). I can easily picture the player poised to run for the next base, watching the pitcher closely to see if the ball will be thrown to the base or to the batter. The phrase “pulled both ways” adds to this image. It is as if the player is in a one-person tug of war. The comparisons that the poet makes are things that I can relate to so it really helps me “see” the picture.

Question 1. b. from *Crossroads 8*: The speaker is someone other than the base stealer. It may be another team member, the coach, or the audience. Perhaps it is an outside observer. Be sure to provide support for your answer.

Question 1. c. from *Crossroads 8*: The word *now* signals that the player has moved to steal the base, perhaps sliding into it. Will the player be safe or tagged out?

6. Is the illustration that accompanies “The Base Stealer” effective? Does it convey the meaning of the poem? Would it have been more effective if the artist had chosen to use a photograph rather than a drawing? What if the players in the illustration were professional ball players? Would the illustration have been more appropriate? What was the consensus of opinion within your group? Did everyone in your group have an opportunity to voice his or her opinion? Were the group members courteous and respectful listeners?
7. **a.** The base stealer is compared with the following:
 - a tightrope-walker
 - a dropped ball
 - a kid skipping rope
 - an ecstatic bird**b.** Choice of similes will be personal opinion. Be sure you explain clearly what makes the simile you chose so effective.
8. The railway train is being compared to an animal of some kind, perhaps a horse.
9. Choice of vivid verbs will vary. The following are possibilities: teeters, skitters, tingles, teases, taunts, hovers, crowd.
10. Again, choice of vivid verbs will vary. Following are one student's suggestions.
 - a.** “Play ball!” the umpire **barked**.
 - b.** Cory **whacked** the ball so hard she cracked the bat.
 - c.** Levi **peered** out the window.
 - d.** The spruce trees **whipped** from side to side in the wind.
 - e.** The hummingbird **danced** from flower to flower.
11. Responses will vary. Following are one student's changes:

I **slump** by the window / Watching the rain **trickle** down the glass, / Watching my Saturday plans **trickle** down the drain.
12. **Question 1. a. from *Crossroads 8*:** The narrator has a negative attitude toward school buses in the summer. The buses are seen as hunters stalking their prey, waiting for a chance to capture unwary children (“... watching for a Child who's let go of summer's hand and strayed.”)

Question 1. b. from *Crossroads 8*: Lists will vary. Responses will depend on individual associations.

- 13. Question 2 from *Crossroads 8*:** The poet gives the buses the human qualities of waiting and watching, smiling, and smirking. The buses are given the characteristics of a hunter. Responses to the last part of the question will be personal. Be sure you explain clearly why you feel as you do about the poet's description of the school buses. Following is one student's response:

I can relate to the poet's feelings about school buses in the summer. I don't want to be reminded by buses that summer has to end and that I have to go back to school. I thought that the comparison of the school buses to hunters stalking their prey was appropriate. Because the buses seem alien in the summer, they could also be compared to UFOs swooping down to snatch up specimens to take back to their planets for observation and study.

- 14. a.** The first and third dashes signify a change in tone while the second dash sets off an explanatory comment.
- b.** The use of dashes helps clarify the meaning of the poem. The poem reads as if the poet is in a conversation. The dashes allow you, the reader, to pause—as you might in conversation. Substituting the dashes for commas or periods would affect the flow of the reading. The meaning, too, would be affected.

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Lesson 2: Shapes of Poetry

When you write free verse, you are not concerned about rhyme or regular rhythm. You are free to concentrate on your ideas and feelings. Most of the poems that you have read so far in this module are free verse. In this lesson you are going to explore two forms of poetry that have definite—but very different—forms.

The Haiku

A haiku is a Japanese poem that traditionally describes aspects of nature. A defining characteristic of a haiku is that it is only three lines long and contains exactly 17 syllables. Haikus paint vivid word pictures which are meant to appeal to the readers' senses and feelings.



Turn to page 159 in *Crossroads 8* to read some examples of haiku. Then read “Poems in Your Pockets” on pages 160 and 161. Add any unfamiliar words that you encounter to your vocabulary log.

1. Do question 1. a. on page 161 of *Crossroads 8*.

Compare your response with the one on page 54.

Journal Entry 4G

Do question 2 on page 161 of *Crossroads 8*. How does altering the form affect your enjoyment of the haiku?



If you are interested in reading more haikus, use your favourite search engine and the key word *haiku* to find websites on this subject. Two sites that you may find are the Children's Haiku Garden and Nature Haiku Wall.

Portfolio Item 4F

Do question 3 on page 161 of *Crossroads 8*.

Syllables



A syllable is a word or part of a word spoken as a unit, consisting of a vowel sound alone or a vowel sound with one or more consonant sounds. Simply put, a syllable is a part of a word that is pronounced at one time. To review syllables, read “Dividing Words into Syllables” on pages 5 to 7 of your *English Language Arts Handbook*.

Dictionaries use something called a midline dot to separate the syllables in a word.

syl-la-ble col-our neigh-bour-hood

The midline dot shows where a word may be hyphenated at the end of a line.

People from all over the world make up the population of our small neighbour-hood.

Use caution when dividing words at the end of a line. If a word has a beginning or ending syllable of only one letter, do not divide it at the end of a line so that one letter stands alone.

a-lone a-bout bus-y greed-y

2. Find each of the following words in a dictionary. Then, in your notebook, write each word with a midline dot between each syllable.

- | | |
|-----------------|--------------------|
| a. character | d. personification |
| b. nevertheless | e. imagery |
| c. poetry | f. significance |

3. Write two ways each of the following words may be divided at the end of a writing line. The first one has been done to help you get started.

- a. imagination: imag-ination; imagina-tion
- b. encyclopedia
- c. responding
- d. librarian
- e. abandonment

- 
4. Do question 4 on page 162 of *Crossroads 8*.

Compare your responses with those on page 54.



The number of syllables in a line determines the shape of a haiku. It is important to pay attention to syllables in other poetry too.

Read “Language Conventions” on page 162 of *Crossroads 8* to learn more about the part syllables play in poetry.



5. Turn to page 163 in *Crossroads 8* and read the first stanza of “Smokeroom on the Kyle” aloud. Note how the syllables relate to beats in the rhythm. What happens to the rhythm if you delete the word *crazy* from line 2?

Compare your response with the one on page 54.

Concrete Poetry

concrete poetry: poetry in which the poet uses the physical arrangement of the words on the page to help describe a subject or express ideas or feelings

Have you ever heard of **concrete poetry**? Concrete means something real or substantial. Concrete poetry is poetry that is written so that it actually looks like whatever it is describing.



Mario: I don’t get it.

Mr. Channer: I think if you write a concrete poem you’ll understand. I’ll help you. Think of the hottest day you’ve ever experienced. Now think of words to describe that experience. Any words at all.

Mario: Okay. *Thirst. Sweat. Heat. Sun. Blazing. Roast. Grill. Fry. Fireball.* How do I make that into a poem?

Mr. Channer: Like this. You could call it “Heat Wave.”



Go to the top of page 208 of your *English Language Arts Handbook* for another example of a concrete poem.

The term *concrete poetry* was coined in Brazil in the 1950s. The idea, however, of using shape to enhance the meaning of a poem is quite old. Although a concrete poem emphasizes the visual pattern the words form on the page, the words are important too.

Read “Unconscious Came a Beauty” by May Swenson on page 155 of *Crossroads 8*. Respond to the poem by answering the questions that follow.

6. What shape is the writer representing with her poem?
7. What is the story of the poem?
8. Select two phrases from the poem that either delighted or puzzled you. Explain why you selected those parts.

Compare your responses with those on page 54.

Journal Entry 4H

Rearrange the concrete poem “Unconscious Came a Beauty” as straight lines of verse. Do the words in the rearranged format create as strong an image as the original concrete poem? Give reasons to support your opinion.



Mr. Channer: Why are the words *Red Spotted Purple* and *Mourning Cloak* in Swenson's poem capitalized?

Nellen: Those are the names of butterflies. They're proper nouns.

Mr. Channer: That's right. Can anyone give me the definition of a proper noun?

Nellen: A proper noun is a word that names specific people, places, or things. They always begin with a capital letter.

Mr. Channer: Right again!

9. Scan the poems you read in this module to find three proper nouns.

10. Write a proper noun for each of the following words.

- | | | | |
|-------------|--------------|-----------|------------|
| a. province | c. newspaper | e. singer | g. book |
| b. poem | d. author | f. lake | h. holiday |

Compare your responses with those on page 55.

Portfolio Item 4G

Reread "Unconscious Came a Beauty" and examine how the poet uses colour and colour words. Note how she suggests colour without actually using a colour word, for example, the use of the word *soot* to suggest the colour black. Manufacturers of clothing, crayons, paint, and make-up often use colour words to describe the colours of their products. Look through magazines or catalogues for some examples of the fun and exciting—and sometimes confusing—colour words used by manufacturers of such products. Make a list of the colour words you find.

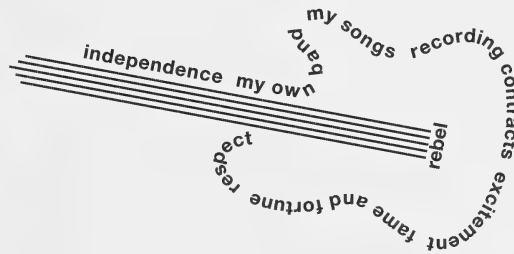
Look outside your window. Write two or three sentences describing what you see using words in a creative way to suggest the colour of things.

Writing a Concrete Poem

Now it's your turn to write a concrete poem. Think of an object that you value, that helps to sum up who you are. For example, suppose you enjoy playing the guitar. Your dream is to play in a rock band. Next, write down ten words that describe what the object means to you. Under guitar you might brainstorm the following:

excitement	rebel
callouses	solo riffs
write songs	respect
fame and fortune	my own band
recording contracts	independence

Now try to mould your description into a word picture in the shape of a guitar.



11. Follow the directions to write a concrete poem of your own.

For helpful comments, refer to page 55.

Go to page 4 of Assignment Booklet 4B and respond to question 6 of Section 2.

In this lesson you explored haiku and concrete poetry—two forms of poetry in which shape plays an important role. In your exploration, you read and responded to examples of haiku and concrete poetry, practised dividing words into syllables, reviewed proper nouns, and created your own haiku and concrete poem. In the next lesson you will continue your investigation of the language of poetry by exploring the sounds of poetry.



Glossary

concrete poetry: poetry in which the poet uses the physical arrangement of the words on the page to help describe a subject or express ideas or feelings

Suggested Responses

1. **Question 1. a. from *Crossroads 8*:** A traditional haiku consists of 17 syllables in three lines arranged 5-7-5. Traditionally, haikus deal with some aspect of nature. All of the haikus on page 159 are about nature, but only one—Yayu's—follows the 5-7-5 form. Joso's haiku is 6-4-5; Bonco's is 5-3-5; and Basho's haiku is four lines of 5-5-2-5. It is likely that when the haikus were translated from Japanese to English, it affected the numbers of syllables in the lines.
2.
 - a. char·ac·ter
 - b. nev·er·the·less
 - c. po·et·ry
 - d. per·son·i·fi·ca·tion
 - e. im·age·ry
 - f. sig·nif·i·cance
3.
 - a. imag·ination; imagina·tion
 - b. ency·clo·pedia; encyclo·pedia
 - c. re·sponding; respond·ing
 - d. librar·ian; librari·an
 - e. abandon·ment; aban·donment
4. **Question 4 from *Crossroads 8*:** Did you enjoy writing your own haiku? How difficult was it to follow the three-line 5-7-5 pattern? Use the "Self-Assessment" criteria given in question 4 on page 162 of *Crossroads 8* to assess your haiku.
5. If you delete the word *crazy* from line 2 of "Smokeroom on the Kyle," the rhythm is "wrong." It is no longer regular because two syllables (two beats) have been deleted from the line. When you write rhymed poems, the best way to check the rhythm is to read the poem aloud.
6. The shape the writer is representing with her poem is that of a butterfly.
7. Responses may vary. Following is one student's story of the poem:

The poem tells about a butterfly landing on the poet's wrist as the poet was writing with a pencil. The poet stopped writing to watch the butterfly. It must have been sunny because she says the shadow of the butterfly merged with the shadow (ghost) of her hand. When she moved, the butterfly flew away.

Here is May Swenson's explanation of the writing of the poem:

"A butterfly lit upon my wrist while I was sitting writing outdoors in the sun By my final manuscript page, I made the words take the shape in diagram of the wings of a butterfly, its antennae being formed by the placement of the two halves of the title."

8. Responses will be personal. Be sure to explain your choice.
9. Examples may vary. Following are possibilities:
 - Haida Gwaii from “Haida Gwaii”
 - Muses of Poetry from “Formula”
 - St. Catherine Street from “Dreams of the Animals”
 - Grampa Walcott from “Smokeroom on the Kyle” (You may have others. There are several proper nouns in this poem.)

Emily Dickinson’s poem “#254” has words within the lines that are capitalized, but these are not proper nouns. As was suggested in Lesson 3 of Section 1, the use of capital letters in this case is a stylistic device.
10. Response will vary. Following are possibilities.
 - a. province: Alberta
 - b. poem: “Dreams of the Animals”
 - c. newspaper: *The Barrhead Leader*
 - d. author: Robertson Davies
 - e. singer: Susan Aglukark
 - f. lake: Lesser Slave Lake
 - g. book: *Crossroads 8*
 - h. holiday: Canada Day
11. It is not necessary to use all the words or phrases from your brainstorm list in creating your concrete poem. And, of course, you are free to add or change words as you write. Proofread your poem so it is error-free in spelling and punctuation (if used).

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Lesson 3: Music of Poetry

Sound is an important component of any language, and the language of poetry is no different. The sound of poetry is the music of poetry. In learning the language of poetry, you need to listen for the music.

Rhythm

Read the following lines aloud. Every time you stress a syllable, tap on a hard surface with a pencil.

Jack and Jill went up the hill,
To fetch a pail of water.
Jack fell down and broke his crown,
And Jill came tumbling after.



Ms. Elias: What did you notice about the sound that your tapping makes?

Peter: It's a regular beat: stressed, unstressed, stressed, unstressed, stressed, unstressed.

Annette: It has a rhythm to it, like music.

Ms. Elias: Rhythm is the arrangement of beats in a line of poetry. The beat is created by the stressed (accented) and unstressed (unaccented) syllables of the words in the line. In poems like nursery rhymes, the rhythm is usually very regular and pronounced, making them easy to read and remember. In other poems, the rhythm may be irregular—more like ordinary conversation. Whether it is regular or not, the rhythm of a poem helps to create feeling and meaning.

The rhythm of a poem can affect the way a poem is read—quickly or slowly. The rhythm can also reflect the subject or mood of the poem. For example, a bouncy rhythm might be used for a happy poem, while a slow beat might be used for a poem with a serious or sad subject.



For more information about the use of rhythm in poetry, read the section titled “Rhythm” on pages 219 to 220 of your *English Language Arts Handbook*.

“Voice of a Poet”

Have you ever read poems by Langston Hughes? Langston Hughes was an African-American writer. He was born in 1902 in Joplin, Missouri, and died in 1967. His concerns for social and economic justice were frequently reflected in his writing. He wrote proudly about black people. Although he wrote novels, short stories, plays, song lyrics, and children’s literature, Hughes is probably most noted for his poetry. In his poetry, he experimented with rhythm by adopting the rhythms of black music in many of his poems. You are going to read two poems by Langston Hughes in this lesson. Before you read the poems, however, you need to have some background information.

The Muse of Poetry

In Greek mythology, Zeus, the king of the gods, and Mnemosynes, the goddess of memory, had nine daughters. The Muses, as the daughters were called, were goddesses who presided over the arts and sciences. They were believed to inspire all artists, especially poets, philosophers, and musicians. The Muses sat near the throne of Zeus and sang of his greatness, of the origin of the world and its inhabitants, and the glorious deeds of the great heroes. Words such as *music*, *museum*, and *mosaic* are derived from their name.



“Formula”

Turn to page 152 in *Crossroads 8* and read “Formula” by Langston Hughes. Read the poem silently the first time. Then read it aloud. Use your dictionary to find the meanings of any unfamiliar words.

1. What do you notice about the rhythm of the poem?
2.
 - a. Look up the word *formula* in your dictionary. Which meaning do you think best applies to Langston Hughes’ poem?
 - b. Did Langston Hughes choose an effective title? Explain.
3. What is Langston Hughes’ message? Do you agree? Why or why not?

Compare your responses with those on page 68.



Journal Entry 41

Would Robertson Davies have agreed with the message in Langston Hughes' poem "Formula"? Why or why not?

"Helen Keller"

Imagine that you cannot see or hear. Imagine that despite this you are able to talk, write, and read. As well, you have gone to college, written several books, travelled all over the world, made many friends, and given speeches about the experiences and rights of people who are blind. Did you know there actually was such a person? Her name was Helen Keller.

Helen Keller was born in 1880 in Alabama. When she was about 18 months old, she became very ill, and as a result lost both her sight and hearing. For the next five years, Helen grew up "wild and unruly." When she was almost seven years old, Helen's parents hired Anne Sullivan to teach her. Anne Sullivan was able to connect with Helen through the sense of touch. She taught Helen a manual alphabet by which Anne spelled out words on Helen's hand. Gradually, Helen learned to connect words with objects. Helen went on to learn to read and write Braille, and to speak. The rest, as the saying goes, is history!



Learn more about Helen Keller and her remarkable accomplishments. Go to the Internet, and use your favourite search engine to research Helen Keller. Or, ask your librarian to help you locate information about Helen Keller.



The poem "Helen Keller" by Langston Hughes is a tribute poem—written as an acknowledgement of thanks or respect for someone. Go to page 153 in *Crossroads 8* and read the poem "Helen Keller" by Langston Hughes. Read the poem silently the first time. Then read it aloud. Remember to pay attention to the punctuation; let it guide your reading. (**Note:** The word *dower* in line 10 means a legacy; something handed down.)



4. Do question 2 on page 154 of *Crossroads 8*.
5.
 - a. What does Langston Hughes seem to think of Helen Keller?
 - b. What do you think Hughes means by *inner power*?
 - c. Is this poem about Helen Keller a poem of "lofty things"?

Compare your responses with those on page 68.



Ms. Elias: What do you notice about the structure of the poem “Helen Keller”?

Megan: It’s made up of three long sentences. Each sentence is broken into short lines followed by a long line. When I first looked at the poem on the page, it didn’t seem to have a definite pattern, but after I read it, I realized that it did.

Mario: It has rhyme too. Lines 4 and 8 rhyme, and lines 10 and 12 rhyme.

Rhyme

Rhyme is the repetition of the same sound in different words. Rhyme is an important element in the language of poetry. Like rhythm, rhyme helps to suggest meaning and emotion. It also helps to organize the poem.

end rhyme: in poetry, rhyming words that occur at the end of separate lines

The most common type of rhyme is called **end rhyme**—rhyme that occurs at the end of lines. You can see examples of end rhyme in the two poems by Langston Hughes.

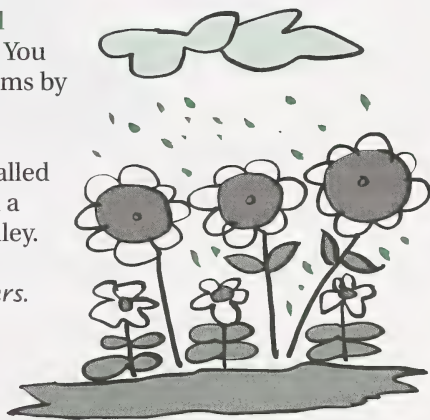
When rhyme occurs within a single line, it is called **internal rhyme**. Following is an example from a poem called “The Cloud” by Percy Bysshe Shelley.

I bring fresh *showers* for the thirsting *flowers*.

Of course, some poems do not have any rhyme. Neither “The Base Stealer” nor “School Buses” contain rhyme.

For more information about the use of rhyme in poetry, read the section titled “Rhyme” on pages 222 to 223 of your *English Language Arts Handbook*.

You are about to read a poem that has a definite rhyming pattern.



“Smokeroom on the Kyle”

Oral storytelling has a rich tradition in Newfoundland and Labrador, as does the tall tale. “Smokeroom on the Kyle” lends itself to both. Ted Russell (1904–1977), the author of “Smokeroom on the Kyle,” was born in Coley’s Point, Newfoundland. As one of the province’s best-known writers and humorists, he created a series of stories called “The Chronicles of Uncle Mose” for CBC Radio. In the series, Uncle Mose recounted stories of characters from a fictional Newfoundland fishing community. “Smokeroom on the Kyle,” a story about a remarkable squid fishing trip, was the only one of the series written in verse.

narrative poem: a poem that tells a story



“Smokeroom on the Kyle” is a **narrative poem**. A narrative poem tells a story. Narrative poetry relates a series of events using poetic devices such as rhythm, rhyme, compact language, and attention to sound. Like short stories and novels, narrative poetry has character, setting, conflict, and plot. In other words, a narrative poem tells a story, but it does it in the language of poetry.

“Smokeroom on the Kyle” is on pages 163 to 166 of *Crossroads 8*. Practise your prereading by scanning the text before you read it.



Ms. Elias: You already know the title of the text you’re about to read and the type of text—a narrative poem—and a bit about the author. Scan the poem to see how it is organized. What features do you notice?

Jamal: It’s a long poem arranged in a series of stanzas.

Nellen: All the stanzas are four lines, and all the lines are about the same length.

Ms. Elias: That suggests a regular rhythm and probably rhyme as well.

Nellen: I noticed many quotation marks and people’s names, so I think the poem has characters and dialogue. That fits in with the features of a narrative poem.

Jamal: The illustrations suggest that logging and fishing are involved.

Ms. Elias: Good job! Turn now to page 163 in *Crossroads 8* and read the poem “Smokeroom on the Kyle.” Read the poem silently first, and then read it aloud.

Journal Entry 4J

Write for five minutes, giving your impression of “Smokeroom on the Kyle.” Record anything that catches your eye, ear, or interest. You might comment on rhymes, rhythms, unusual words or word order, puzzling passages, or striking images. Does the poem remind you of other stories or poems you have read? If so, how and why?

6. Do questions 1. a. to 1. d. on page 166 of *Crossroads 8*.

Compare your responses with those on page 69.



Ms. Elias: When you were reading “Smokeroom on the Kyle,” what did you notice about the rhythm?

Nellen: It has a regular beat to it. If you really stress the accented syllables when you read the poem aloud, it has a sing-song effect. It would be quite easy to tap out the beats as you read.

Jamal: I like poetry with a regular rhythm because I find it’s easier to read. This kind of poetry is fun to read.

Nellen: A regular rhythm is easy and fun to read, but it wouldn’t work for every poem. I don’t think “The Base Stealer” or “Dreams of the Animals” would have the same impact if they had been written with a regular rhythm.

Ms. Elias: Nellen has a good point. Some subjects don’t lend themselves to a regular rhythm. The subject of the poem, the poet’s message, and the mood or atmosphere that the poet wishes to create are all affected by the rhythm of the poem.

Colloquial Expressions

colloquial expressions: conversational or informal language



The poem “Smokeroom on the Kyle” uses **colloquial expressions**. These are expressions used in everyday informal talk but not in formal speech or writing. They are the expressions you use when you talk with your friends and family.

Read “Formal or Informal Diction” on page 86 of your *English Language Arts Handbook* for more about informal language and colloquial expressions.

Writers use colloquial expressions to help develop characters and to make the characters and action seem true to life. Most of the dialogue in “Smokeroom on the Kyle” is made up of colloquial expressions, for example, “Me, I was just a bedlamer, a fishin’ with my dad.” In more formal language, this would probably have been written, “I was just a beginner, fishing with my father.” Imagine how this would affect the telling of the tale!

7. Find three examples of colloquial expressions from the poem.

Compare your response with the one on page 70.

jargon: the specialized language of a particular trade or interest group

Closely related to colloquial expressions is the use of **jargon**. Jargon is the specialized language of a particular group. “Smokeroom on the Kyle” contains jargon used by Newfoundlanders who earned a living by fishing. Following are examples of jargon used in the poem:

- *jiggin’ squid*: the catching of squid used for bait in codfishing
- *caplin scull* (school): the migration of the caplin (a small fish used for bait) from the deep sea to inshore waters to spawn
- *cocks-and-hens*: soft shell clams used as bait



While you can still appreciate the poem without knowing the meaning of these terms, it does add to your understanding of the tale.

8. Find another example of jargon from the poem.

Compare your response with the one on page 70.

Colloquial expressions and jargon add a sense of realism to the poem, as well as helping to create mood and atmosphere.



If you wish to learn the meaning of colloquial expressions used in Newfoundland, visit the Dictionary of Newfoundland English at the following URL:

<http://www.heritage.nf.ca/dictionary/azindex/>

Unconventional Spelling

In using colloquial expressions, Ted Russell has used unconventional spelling for some words.

9. a. Find the words *potaty*, *growed*, and *agen* in the poem. What is the conventional or correct spelling of each word?
- b. Why do you think Russell chose to write his poem this way? What effect does it have?

Compare your responses with those on page 70.

Rhyming Pattern

In traditional poetry, the words at the end of each line in a stanza rhyme with each other. Examine the following stanza from the narrative poem “Lochinvar” by Sir Walter Scott:

Oh! young Lochinvar is come out of the west,	<i>a</i>
Through all the wide Border his steed was the best;	<i>a</i>
And save his good broadsword he weapons had none.	<i>b</i>
He rode all unarmed and he rode all alone.	<i>b</i>
So faithful in love and so dauntless in war,	<i>c</i>
There never was knight like the young Lochinvar.	<i>c</i>

In this stanza the words at the ends of lines 1 and 2 rhyme with each other; the words at the ends of lines 3 and 4 rhyme with each other, although not perfectly; and the words at the ends of lines 5 and 6 rhyme with each other. This is called the rhyming pattern, or rhyme scheme.

The alphabet letters at the ends of the lines in the stanza are used to show the pattern. If you were to read the entire poem, you would find that “Lochinvar” has an *a a b b c c* rhyming pattern.



10. a. Reread the first stanza of “Smokeroom on the Kyle.” What is the rhyming pattern of this stanza?
- b. What is the effect of a regular rhyming pattern? Does it make the poem easier to read or harder?

Compare your responses with those on page 70.

Portfolio Item 4H

Do question 3 on page 167 of *Crossroads 8*.

Other Sounds of Poetry

alliteration: the repetition of the same first sounds in a group of words or a line of poetry

onomatopoeia: the use of words whose sound suggests their meaning

Rhythm and rhyme are not the only sound devices used in poetry. Poets also use **alliteration**, **onomatopoeia**, and repetition to appeal to their readers’ sense of hearing.

Alliteration

Alliteration is the repeated use of the same first sounds—the initial consonants—in a line of poetry. You are probably familiar with the use of alliteration in tongue twisters.

Peter Piper picked a **peck** of **pickled** **peppers**.

She **sells** **seashells** by the **seashore**.

Writers use alliteration to draw attention to something, to tie phrases together, or to create a musical effect. Alliteration adds to the rhythmic quality of the writing.



Read the section titled “Alliteration” on page 223 of your *English Language Arts Handbook* for examples of this sound device.

11. In your opinion, what is the purpose of alliteration in the following lines of “The Base Stealer”?

How he teeters, skitters, tingles, teases,
Taunts them . . .

Compare your response with the one on page 70.



Onomatopoeia

The sounds that some words make suggest the meaning of those words. This is called onomatopoeia. Read the section titled “Onomatopoeia” on pages 223 and 224 of your *English Language Arts Handbook* for examples of this sound device.

12. Reread “Haida Gwaii” on page 148 of *Crossroads 8*. Find two examples of onomatopoeia.

Compare your response with the one on page 70.

Repetition

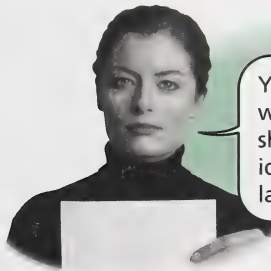
Poets often repeat words or phrases to emphasize a thought or to create a rhythmic effect. Again, go to page 224 of your *English Language Arts Handbook* for examples of this sound device. The last line of “The Base Stealer” makes use of repetition to create an image of the runner about to make a move.

Delicate, delicate, delicate, delicate—now!

13. Scan other poems that you have read in this module for examples of repetition. Copy one example into your notebook. What effect does the use of repetition in your example create?

Compare your response with the one on page 70.

A Poem of Your Own



You’ve read a variety of poems to find out how writers use figurative language, sensory images, shape, and sounds to express their feelings and ideas in poetry. Now, it is your turn to use the language of poetry to create your own poem.

Exploring Language

Creating a poem allows you to explore and experiment with language. At the same time, as with prose writing, you need to follow a process. First you need to come up with an idea.

Ideas are all around you. An idea might come from an event, an observation, a relationship, a picture, a word, or from your experiences or culture.



View Segment 4 of your *English Language Arts 8 Multimedia CD* to discover where some writers get their ideas.

14. Brainstorm a list of ideas that you can use to write a poem about. Then choose one idea from your list to use for your poem.

For helpful suggestions, refer to page 70.

Once you have selected an idea, you need to follow the writing process. Watch Segment 5 of your *English Language Arts 8 Multimedia CD* to review the process for writing and exploring language.

The first step in the writing process is to focus your subject. To help guide your writing, ask yourself the following questions:

- What is the purpose of my poem?
- Who is the audience for my poem?

Think about your subject. List words and phrases that describe it, or use a web. Can you smell, touch, taste, or hear your subject? Can you compare what you see or feel to something else?

15. How does your subject make you feel? Do you feel happy? Sad? Lonely? Thoughtful? Angry? Light-hearted? List the first emotions that come to mind.

For helpful suggestions, refer to page 71.

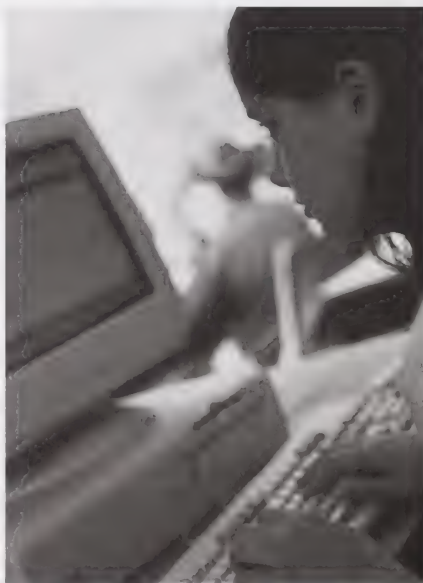


The next step in the writing process is to get your thoughts down. Before you write the first draft of your poem, read “How to Write Poetry” on pages 178 and 179 of *Crossroads 8*.

Writing Your Poem

Write a rough draft. Once you have decided on the subject and focus of your poem, you are ready to write the first draft of your poem. At this stage, don't worry about form or line breaks. The important thing is to get your ideas down. Freewrite as if you were writing a paragraph. Write in your natural voice—as if you were talking to a friend.

16. Write the first draft of your poem.



For helpful suggestions, refer to page 71.

Revise and rewrite. When you have written the first draft of your poem, read it aloud. Where do the natural breaks come? Natural breaks are those that you make as you speak or those that you make when you change thoughts. Use these breaks to shape your poem into lines. This is also the time when you make judgements on what to keep and what to discard. Ask yourself the following questions:

- Does my poem communicate the image or message that I want it to?
- Would it work better if there were fewer words or phrases?
- Is each word the best word? Is it specific? Is it vivid?
- Are there words or phrases I could add or change that would improve the sound and meaning?
- Does my poem end with force, surprise, or a message? How can I make the ending better?



Have a partner read your poem and share his or her reactions with you. Decide if you want to make changes based on your partner's responses. Another person's input can be helpful, but keep in mind it is *your* poem. Make sure that the changes that someone else suggests do not change your intended message or image.

17. Revise and rewrite your poem until it says what you want it to say.
18.
 - a. Fine-tune your poem by editing and proofreading.
 - b. Choose a suitable title for your poem.

For helpful suggestions, refer to page 71.

You have finished revising and rewriting. All that remains is to write the final draft of your poem.

Go to page 5 of Assignment Booklet 4B and respond to questions 7 and 8 of Section 2.

In this lesson you examined the sounds of poetry. You discovered how poets use rhythm, rhyme, alliteration, onomatopoeia, and repetition to appeal to their readers' sense of hearing, to convey meaning, and to create mood and atmosphere. You also wrote a poem of your own.



Glossary

alliteration: the repetition of the same first sounds in a group of words or a line of poetry

colloquial expressions: conversational or informal language

end rhyme: in poetry, rhyming words that occur at the end of separate lines

internal rhyme: in poetry, rhyming words that occur in the middle and at the end of a single line

jargon: the specialized language of a particular trade or interest group

narrative poem: a poem that tells a story

onomatopoeia: the use of words whose sound suggests their meaning

Suggested Responses

1. You may have noticed that the poem has a regular rhythm. The regular rhythm and the rhyming words establish the tone of the poem and add to the meaning.
2. a. Definitions may vary somewhat, depending on the dictionary you are using. Did you have difficulty deciding on which meaning best applies to the poem? Obviously, you can rule out the definitions that apply to chemistry and mathematics. Following is one student's response. This student used *Gage Canadian Dictionary*.

I think that a combination of definitions 2 and 3 apply to Langston Hughes' poem. His poem is both a rule for doing something (definition 3) and a statement of belief (definition 2).

- b. Your response will be personal. Have you explained why you think the title is effective or not effective? Following is one student's response:

I think "Formula" is an effective title for the poem because the poet is setting out rules or a form for writing poetry. His poem is a formula for writing poetry.

3. Hughes seems to be saying that poetry is above common everyday things. Poetry should "lift" the reader up from the pain and dreariness of life; it should deal with more noble ideas. You may or may not agree with Hughes.

Not all poets write about "lofty things." (What is lofty about a school bus?) Poetry can be a means for expressing the emotions and grandeur of "big things" such as the beauty of nature or love. It can, however, also express the beauty and importance of small moments or everyday things.

4. **Question 2 from *Crossroads 8*:** As you know, the rhythm of a poem can affect the way it is read, and it can also reflect the poem's subject. Whether or not the writer has used rhythm effectively will be personal opinion. Most would agree that the rhythm of each poem adds to the mood of the poem and reflects the subject matter. Following is one student's response:

When I heard “Formula” read, the rhythm of the poem gave me a feeling of floating up above everything, as if I were at a great height looking down. It made me think of being in an airplane over the mountains and looking down—I can see the magnificence of the mountains but not the actual dirt and rocks. I feel that the rhythm contributes to the overall effect of the poem.

The rhythm in “Helen Keller” is slower and more sedate. Hughes is paying tribute to her—he is serious—so it seems appropriate that the rhythm of the poem would reflect this.

The rhythms of “Rainlight” and “Haida Gwaii” are not as regular as the rhythms of “Formula” and “Helen Keller.”

5. a. Langston Hughes seems to think that Helen Keller was a remarkable person who, despite her blindness and deafness, accomplished more than most other people.
- b. It is likely that by the phrase *inner power*, Langston Hughes means inner courage.
- c. Yes, the poem “Helen Keller” is about lofty things. Helen Keller’s courage and accomplishments are ideals that people can aspire to.
6. **Question 1. a. from *Crossroads 8*:** The air in the smokeroom was blue from the tobacco smoke of 20 pipes. Men were taking turns telling tall tales. What do you think a smokeroom is? Here is one student’s idea:

I think a smokeroom is probably a place where the fishermen gathered to relax and smoke their pipes, have a drink (“Have another boy,” and “Don’t mind if I do.”), and to share their stories. It may be like a pub.

Question 1. b. from *Crossroads 8*: The poem is probably set around the late 1950s, since the event Grampa is talking about took place in 1888, and Grampa is 83. (Assume Grampa was about 14 when he was “fishin’ with my dad.”)

Question 1. c. from *Crossroads 8*: You might have suspected that the storyteller is beginning to exaggerate the facts when he describes the sound made by the keel of the boat scraping over squids: “our keel begun to scrunch like scrapin’ over skids, / . . . ‘Me son,’ says he, ‘that’s squids.’” You probably knew for sure when he tells about the second squid hanging on to the tail of the first.

Question 1. d. from *Crossroads 8*: “Smokeroom on the Kyle” is a narrative poem because it tells a story. It has characters, setting, conflict, and plot. It is different from other poems that you have read in this module in the following ways:

- It tells a story.
- It is much longer.
- It is made up of a large number of four-line stanzas.
- It has a definite pattern of rhyme.

7. Following are examples of colloquial expressions. You may have others.

- “Have another boy”
- “Don’t mind if I do”
- “the pig drowned”
- “your turn to chip in”

8. Other examples of jargon include the following:

- *landwash*: the seashore between high and low tide marks
- *jigger*: unbaited, weighted hook used with a line to catch squid by giving a sharp jerk
- *stage*: platform for processing and drying fish

Use context clues and your dictionary to explain unfamiliar jargon.

9. a. The conventional spellings are shown beside each term.

- *potaty*: potato
- *growed*: grew
- *agen*: again

b. It is unlikely that the people would have spoken formal English in this setting. By using unconventional spellings, Russell makes the characters more realistic. It makes them more believable and adds to the tone and mood of the poem.

10. a. The rhyming pattern of the first stanza of “Smokeroom on the Kyle” is *a a b b*. This pattern is repeated in the other stanzas.

b. A regular rhyming pattern generally makes a poem easier to read. You probably noticed as you read that the poem not only has a regular rhyming pattern, it also has a regular rhythm.

11. The alliteration in “The Base Stealer” creates a musical effect and it also creates a feeling of anticipation or tension.

12. Examples of onomatopoeia from “Haida Gwaii” are *snap* and *crack*.

13. Responses will depend on the poem and example you have chosen. “Formula” makes use of repetition, as does “Song of the Land.” The poems “Helen Keller” and “Dreams of the Animals” also contain repetition, although it is not as strong in these poems as in the first two poems.

Does the repetition you chose as an example emphasize a thought or create a rhythmic effect, or does it do both?

14. There are ideas for poems all around you. List everything that pops into your mind. It might be a tiny moment or a big event, an object that caught your attention, a pet, a face you saw in a crowd, a mood—the list could go on forever!

How do you choose one idea from your list? Which idea produces a strong feeling? Why? Which idea brings a vivid image to your mind? Select something that you feel strongly about.

15. Lists, of course, will be different for every individual. The feelings that your subject evokes may set the tone for your poem. This will help to narrow your focus. For example, if your subject makes you feel sad, you will then choose words and phrases that suggest this tone.
16. In writing the first draft of your poem, keep in mind your focus and the message that you want to communicate to your readers. If a better idea comes along as you are writing, do not hesitate to change your focus. The point is to get your ideas down—you can fix things later.
17. In revising your poem, ask yourself “What works? What doesn’t work?” Use the checklist under the heading “Self-Assessment” on page 179 of *Crossroads 8* to ensure your poem is effective.
18. a. Because poems often break the rules of capitalization, punctuation, and spelling, they may require special editing. Read your poem through. Is it clear? Is it complete? Check spelling, punctuation, and grammar. If you have broken the rules, ask yourself if there is a good reason for doing so. If it does not add anything to the effect of your poem, perhaps you should follow conventional rules.
- b. The title of your poem is the first thing that your readers will see. For this reason, take time to come up with a good one. The title of a poem might be one of the following:
- the subject of the poem
 - an explanation
 - a line from the poem
 - a key word or phrase from the poem
 - a teaser

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Section 2 Conclusion

In this section you explored the language of poetry. You began the section by examining the ways that poets use figurative language and sensory images to express their feelings and ideas. In Lesson 1 you read and responded to a variety of poems to learn how writers use similes, metaphors, and personification to create powerful and imaginative images for their readers. As well, you reviewed the characteristics of free verse and practised using vivid verbs to make your writing more expressive. You also examined the use of the dash.

In Lesson 2 you explored two forms of poetry in which shape plays a very important role. You read and responded to haiku and concrete poetry, and you tried your hand at creating your own haiku and concrete poem.

In Lesson 3 you discovered how poets use sound devices to enhance the meaning of their poems. Poets make use of rhythm, rhyme, alliteration, onomatopoeia, and repetition to create images, to set tone, and to establish mood and atmosphere. You read and responded to a variety of poems, including narrative poetry, to investigate these sound devices and to find out the effect that they can have on a poem.

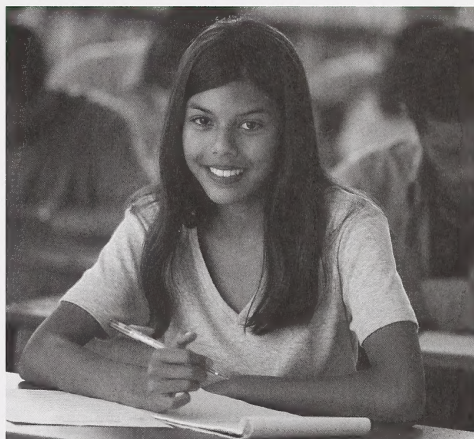
Finally, you used the knowledge and experience you gained from this section to write a poem of your own. Give yourself a pat on the back. You are well on your way to understanding another language—the language of poetry.



Module Summary

Poetry is characterized by qualities such as an intense emotional appeal, a concentrated form, sound effects, and layers of meaning. When you read a poem, you bring your own experiences and ideas to the poem. This enables you to not only read the words on the page but also to read what lies “beneath the ink.” Your goal in this module was to become a more competent reader of what lies beneath the ink. The lessons were designed to help you achieve this goal by adding to your poetry experience. To help you increase your appreciation and understanding of poetry, you

- learned strategies for reading and discussing poetry
- examined the elements of a poem
- explored a variety of poetry forms including haiku, lyric, narrative, and concrete poems
- listened to, read and responded to a variety of poems to learn how poets use figurative language, sensory images, sound devices, and form to communicate their ideas and express their feelings
- practised paraphrasing
- created items for your portfolio
- became acquainted with the language of poetry
- continued to write in your journal
- added to your vocabulary log
- composed your own poems



You should now be better able to discover what lies “beneath the ink.”

Go to page 10 of Assignment Booklet 4B and complete the
Final Module Assignment.

